

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS



MAGLYN FRUGGLE.

The Matinee



Don't tell your troubles!

What's the use?

No human being can really help another. You say, when you have taken hours of a busy but good natured friend's time for a monologue of woe, and the long-suffering friend's face looks as though she is tired or hungry or both, and even you realize that it is time to desist, that it has helped you to tell her about it, but it hasn't. You think it has, for sympathy is a narcotic of the emotions, but the relief is only temporary. The hurt comes back in all its power and stays until time, or the salve of your own rigidly administered philosophy, heals it. No one can give you a balm that is an instant cure.

We humans are like the oyster that, self-healing, converts the stone bruise into a pearl of experience. But why don't you know, why don't we all know that we must do this for ourselves?

Every sorrow is an individual problem that we must solve alone. The confession of a grief is the acknowledgment of our own weakness or that of some one else, for truthfully hath said the sage, "Trouble is incident to the imperfections of mankind." An imperfection is a deformity, and the well bred do not, or should not, speak of deformities.

Don't talk of the hurts of life, and by and by the pain will be less, and some grateful morning you will wake and find them gone. Nature is the greatest of all healers, and will not let us suffer long. Help her to rid you of the incubus.

Try to take the long view—to get the perspective upon this colossal thing of the moment. Say to yourself: "In a year or ten years it will not matter." There are very few things that really matter.

Endeavor to be ultimately optimistic. Review the procession of events in your life. They have usually turned out well, haven't they? And why should they not continue to do so?

The bravest young woman of the hundreds I know is the one whose life has been the hardest, and whose philosophy the cheeriest. She has faced poverty, disgrace, the death of the two persons she loved best, and countless minor ills, and in her serene face is written triumph over them all. She never talks about them, but sums up her experience and philosophy of life with, "I have learned that some time, somehow, everything turns out for the best."

There is one time only when we have a right, or a reason, to talk to others of our troubles. That is when we face a practical perplexity with which we are unable to cope. Then a brief, unemotional presentation of it to a wise friend, thanks for his counsel and silence on the subject ever after, seem to me the proper programme.

In the Matinee Girl's devious wanderings she once fell upon this trinity of questions which will go far toward clearing the foggiest mental atmosphere.

"What is the emergency?"

"What is to be done?"

"How can it be done?"

Try asking yourself these three questions and see how the murkiness vanishes, if your answers are honest. So many of us tell our biggest and most ornate lies to ourselves, and, strange to say, we believe them.

Mrs. W. G. Jones, who ranks as the second oldest woman of the stage, and of whom a dramatic writer said: "I have just met some one who proves that a woman may be as lovely at seventy as at seventeen," has her own home made proverb to fit the trial time.

"Troubles are already half conquered when we face them." We are liable to avert our eyes, to avoid the straight gaze. It is Ella Wheeler Wilcox, I think, who advises every one to "look life in the eyes," and to be not dismayed at what one sees there.

But girls, you dear, silly, lovely things! Do all the other fool things in the world, if you will, but don't talk about your love affairs.

It won't help you an iota in your management of your present absorbing Jack or Tom, or Dick or Harry, to get feminine advice on his case. Every new man presents a new problem. You must solve him yourself. Tottie or Edith or Gwendolin are as inadequate as they are willing; besides, Tottie or Edith or Gwendolin are bound to remember the episode long after you have forgotten it.

When you are the happy wife of Jeremiah or Ebenezer and the proud mother of his children, and Tottie, et al, call, will they see you merely in that all sufficing frame, your home, and with the sole companions, your husband and children? Not at all! Crowding these figures in the picture of yourself, and your satisfying present to their eyes will be the ghostly but distinct Harry whom you jilted, and Dick who jilted you, and the half dozen admirers who "suped" between.

A New York newspaper once published a beautiful new photograph of an English actress, and as shadows in a cloud-like background the faces of eight of her professed lovers. I never see that actress. I never read her name, that the cloud picture does not rise and challenge and win.

Now girls, stop nibbling chocolates, and do some real thinking for one tiny moment! Do you want to be framed up thus in your friend's vision? Do you want to have as your life-long halo this nimbus of more or less attractive

male faces? Faces that you will forget, but your friends never will?

Henry Demarest Lloyd, who died last year, had a deep interest in humanity and a great contempt for the literature that immortalizes an individual love affair and ignores the vast and more permanent interests of the human race. He dismissed the love with which we are individually so concerned, and which is such a vital factor on the stage, with the phrase: "The short fever of mating."

It is a startling view. We don't want to accept it, but Henry Demarest Lloyd was a good deal of a wise man in these foolish times, and we ought to give enough heed to his words to leave off discussing the "short fevers." Don't forget that when you talk of the note from Tom and the neglect of Dick to your friend, or your manneuse, or your hair dresser, you are framing these ladies with yourself in a picture that will last for all time. Don't make an aureole so unbecoming!

The New York landlady is in a class of her own. She is as distinct a species as that most destructive of all animals, the chambermaid. She is suspicious and cruel. She is likewise shrewd, and she reads human nature as she runs. It was a New York landlady who said to me: "I wish the top floor back hadn't told me her troubles."

"Why?" I asked. Not that I particularly wanted to know, but it is the part of wisdom to propitiate the powers.

When she came here I thought she was the prettiest, gentlest, most attractive little woman I ever met. But after she told me about her husband leaving her, and her baby dying, and all the hard luck she'd had, she didn't look the same to me. I've never thought her pretty since.

It was the aureole again. We may forget our woes, but the audience never does.

Elbert Hubbard, the Philistine man, gives us wholesome advice. "Learn to defeat trouble and misfortune within yourself." A gentler, feminine writer, one of the few women who don't tell their love affairs, I am sure, exclaimed: "Oh, the peace of never telling!"

Don't tell your troubles!

I wonder how the girls will like Wright Lorrimer, the star, playwright and producer of The Shepherd King, that will open in New York Easter week? He isn't as handsome as Dustin Farnum, nor as dashing as Bob Hilliard, nor as polished as Kyle Bellew, but I for one find him fascinating. There was nothing at all strange about Desdemona's interest in Othello's warring adventures. Shakey knew men and women as well as a mother knows her child's birthmarks, and he knew what he was about when he made Desdemona fall in love with the warring Moor. It was because he was so tremendously in earnest, and his big interests in life dwarfed her little ones.

The Matinee Girl confesses with maidenly modesty to a Desdemona-like thrill when she heard Wright Lorrimer read his play, and heard from other lips than his own story.

Seven years ago this blonde youngster was offered a professorship in English Literature at Stanford University. He might have taught Tennyson and Browning to the big-eyed, blooming beauties of the Pacific Coast, and married one of them whose papa was wealthy, and resided comfortably in a keg of nice yellow butter the rest of his days, so achieving the chief end of most young men. Instead the sturdy chap chose to be a super at \$3 a week in the Dearborn Theatre in Chicago.

"My part was to shout with the mob, but I tried to shout well," he said.

He was soon advanced to a part, and he has come to be known as a clever young actor of the romantic school.

Twice he has had offers from metropolitan managers, but he has thanked them and waited. He was tortured by that never sleeping thing, the producer's instinct. He determined not to come to New York until he could come in his own way. His own way was as the star in a play written and produced by himself. He has played in every city in the United States except New York.

He spent two years in writing the romantic drama founded upon the life of David. For six months he has been in New York preparing for the production. At Rector's one night he read the play to his company and a few who were interested. The representative of a prominent publishing house was present at the reading, and nabbed the book rights so quickly he made us all gasp.

It is a simple, strong, actable play. I cannot foresee any dramatic accident that will make this living story of the sweet-souled David, the acid-minded, tempestuous Saul, the sublime Prophet Samuel and the hideous Witch of Endor fail. Certain it is that if tremendous earnestness and sincerity meet their just reward, Wright Lorrimer will snatch a leaf or two from the bay crown.

The man on the train was telling me about Maclyn Arbuckle. His eyes brightened and his face flushed with the delight of the narrative. I never saw such a radiance of friendship in a woman's eyes. True, friendship is one of the prerogatives of men.

I wonder if you people up Nawth know that The County Chairman is a kinda story of Maclyn's own life? No? Well, it is, only his part of it isn't played by himself, but by the young fellow, the one that's in love with the girl.

"I was living in Texarkana, and I knew Maclyn. He was a young fellow from a fine old family that hadn't left him anything but a magnificent education that he got somewhere in Germany, I think in Berlin. Maclyn had studied law, but a young lawyer in that section was a joke. They wanted old fellows with beards, and the boy had a bittably hard time of it. He ran for justice of the peace and hardly got a vote, besides mine and my partner's, because he was so young. Times got worse and worse for the boy. He slept on some old law books, I heard, and he was in debt—not through any fault of his, but for actual necessities.

"But he was always game. I never heard him complain. A lot of us used to gather in his office of nights to hear him read Shakespeare. I tell you, he did it well.

"About that time a friend and I leased the Opera House for a year. I did it more to help the friend out than anything else. We lost money by the venture. But while we had the place I used to meet the managers of the local companies, and one of them was Pete Baker. I asked Pete to go to Maclyn's office and hear him read Shakespeare. We went, and after he had read us Hamlet, I said: 'Why don't you go on the stage?'

"Never thought of such a thing," he said.

"No reason why you shouldn't," said I. Then Pete spoke up. 'I like your reading.

I'm sorry there isn't a place to offer you in my company now, but if anything comes up I'll let you know.'

"Two months after that Maclyn came to my office and showed me a telegram.

"Join me at New Orleans Monday. Give you \$75 a month, small parts."

"Pete Baker."

"What will you do?"

"Do?" said Arbuckle. "Nothing! I haven't the fare nor the clothes."

For the first time the man was self-conscious. He hesitated, then he went on.

"Maclyn managed that little matter and joined the company. When he played at Shreveport a lot of us chartered a special train and went down to see him. Yes, we've kept up our friendship. I'd like to see him in the new play, but I haven't been Nawth this winter. I think a lot of Maclyn."

In spite of his horrid make-up in Candida and his worse one in A Man of Destiny, Arnold Daly is becoming very much of a matinee idol. The average matinee girl can't follow Bernard Shaw's casuistries far enough to know what Arnold Daly is doing, nor why he is doing it, but he is steadily popularizing himself with them. I think it's his hands. He has beautiful, sensitive hands, and they show delicately, a bit womanish, and prettily blue-veined when he clasps them behind his head on the couch in A Man of Destiny.

I know a girl who says she's writing a triolet to them. She showed me a skeleton of it.

Arnold Daly's hands,

lands,

lands,

And that's as far as she's got.

Nat Goodwin is a favorite, even if he isn't handsome, for next to a handsome face, matinee girls love a jester. I know one who has been five times to see A Gilded Fool, because she thinks it is such fun to see him dress. Speaking of matinee idols, it does give us a shock to read about their grown-up sons. The papers unfeelingly tell us that Henry Miller's nineteen-year-old is already on the stage in suite of his father, who says there's nothing in it, and who wanted him to be a lawyer. Next day we read that Bob Van Bibber Hilliard's son is "doing well at Annapolis."

Shades of the practical! It would take a triple-plate, hardened matinee girl to write a star a lovely note after that.

But a sweet, sad, autumnal sentiment pervades my being as I write. Maybe the matinee girls who adored their fathers might have daughters that would grow up and marry these progressive sons!

But that is all in the realm of speculation.

THE MATINEE GIRL.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts made their ninth public appearance of the present season at the Empire Theatre last Thursday afternoon, and presented, before a very large audience, Tom Taylor's one-act play, A Sheep in Wolf's Clothing, and The Charity Ball. The plays, in excellent contrast, afforded opportunity to a large number of the students to exhibit their abilities, and both plays were, in the main, very well acted.

In A Sheep in Wolf's Clothing—one of the few costume dramas presented by the students this year—the atmosphere of romance was fairly well revealed, though the players did not bring to the performance quite the touch of robust strength and energy that the swashbuckler drama demands. The presentation lacked bluster and good red blood. Gerard Saxton as Colonel Percy Kirke, the chief warrior and wooer, was a fine, tall, handsome stage figure. He read his lines intelligently and with feeling, and his impersonation was altogether most creditable except for the fact that at times the modern gentleman was too much in evidence behind the masque. The same artistic fault was made by William Temple in the role of Master Jasper Carew. He was intelligent and careful always, but never dominant. William Lambert as Kester did an excellent bit of character work. Marion Sherwood as Anne Carew, the doubly loved and singly loving wife, rose finely to the one strong dramatic opportunity that the role offered. Her quick transition from forced laughter to genuine tears was admirable and very effective. Lenna Wood gave a creditable character impersonation as Dame Carew, and Marjorie Butler was a sprightly Keshia. A little maid called Baby Virginia—who obviously, because of her size, was not a student—played the role of Sibyl in most charming fashion, and incidentally gave to her elder but less experienced fellow players an object lesson in the gentle art of monopolizing the attention of the onlookers. She accomplished this legitimately, with constant pantomime and play of facial expression, and her success was complete. The other parts in the little drama were satisfactorily played by Henry Greenwell, Waldemar Burkhardt, and Edwin Irving.

The presentation of The Charity Ball brought the students forward in an atmosphere more familiar to them than that of the first play. Without exception the roles were creditably played, and several of the students evidenced more than ordinary ability. Edson Russell Miles was particularly successful in his impersonation of John Van Buren. In appearance, manner, and especially in vocal delivery, he was true to the character. His portrayal was marked by absolute sincerity and naturalness and was effective in every moment of every scene. Morgan Wallace was a capital Dick. His only fault was that at times his gestures were too impetuous. His pantomime was more Latin than Anglo-Saxon. Lyle Kay, as Judge Knox, was very acceptable though he lacked somewhat the genial, mellow pomposity of that amiable old-school gentleman, Richard C. Tabor played Alec Robinson with boyish sprit and enthusiasm—and missed a number of good comedy points by being too hasty in speech and action. Waldemar Burkhardt was an excellent Betts, and Le Roy Brayton played Franklin Crusier very capably.

Caroline Brenner, in the role of Ann Cruger, evidenced an appreciation of the mental side of the character, and she played gracefully and with intelligence. The broad, whole-souled womanliness of Ann was, however, lacking. Katherine Boyce played Phyllis Lee with exactly the right touch of sentiment and pathos. Marion Lorne was a delightful Bess Van Buren—bright, vivacious, and always attractive. Elizabeth Brock was a charmingly amiable Mrs. de Feuster, and she played throughout with fine high comedy spirit. Elizabeth Case as Mrs. Van Buren was sweet and motherly, and Olive Temple was a most acceptable Sophie. The other parts were well played.

The tenth and last matinee of the course will be given at the Empire this (Tuesday) afternoon, when Hermann Heijermans' remarkable drama, The Good Hope, will be presented, and on Thursday afternoon, at the same place, the graduation exercises will be held.

MR. AND MRS. GOODWIN'S SUMMER PLANS.

N. C. Goodwin will close his season on Saturday, May 7, at New Haven, Conn., and on May 10, Mrs. Goodwin (Maxine Elliott) will sail for Europe, spending a few weeks at their beautiful home, "Jackwood," on the Thames. On June 1 they will start on an automobile tour through Europe, Mr. Goodwin having a thirty-five horsepower French machine awaiting him in Paris. This trip will last eight weeks, when Mr. and Mrs. Goodwin will return to prepare the opening of the season with their respective companies early in September.

REFLECTIONS

Bennett Southard is playing the part of the "humming bird" in the support of Paul Gilmore in The Mummy and the Humming Bird, vacated through the death of G. Arthur Yelding. Mr. Southard is reported to have made a hit in the part.

Otis Skinner signed contracts last Wednesday with Jean Richopin's agent, whereby he secures and will produce Richopin's latest play as soon as his tour ends with Ada Rehan. It will be produced May 5 at the Davidson Theatre, Milwaukee. The play is called The Wanderer.

Fire starting in August Schnell's jewelry store destroyed Rand's Opera House block, in Troy, N. Y., March 9. Second Assistant Chief Magill and several firemen were overcome by gas in the cellar and were unconscious when rescued.

George A. Fleming, a New York singer and musician, in leaving of a train in Trenton, N. J., while it was in motion, had his left leg broken and sustained other serious injuries, but may recover.

A young woman named Rosa Wanger, while witnessing Wedded but No Wife at the Majestic Theatre, Utica, Monday night of last week, during the first act died in an orchestra seat. The body was taken to Kate Dal-Glish's dressing-room and remained there during the performance, in which Miss Dal-Glish is the heroine. Heart disease was the cause of death.

Frances Elward, of the Florodora company, has been ill at the Atlanta House, Atlanta, Ga., for the past three weeks with typhoid fever, but she expects to be able to come to New York in a few weeks.

Bertha A. Davis has been engaged by F. C. Whitney to play the role of Cordelia.

Harry Thomson, while playing the Orpheum, San Francisco, was the guest of Mr. and Mrs. Armand Putz, the former being the chief musician of the Third Artillery Band, U. S. A.

E. G. Gilmore, of the Academy of Music, and George H. Brennan have concluded arrangements for a Spring production of the English melodrama, The Two Little Sailor Boys, at the Academy.

Robert E. Johnston on May 1 will become manager of the Vaudeville Theatre, which he will call the Berkeley Lyceum Theatre. It has been known heretofore as Mrs. Osborn's Playhouse. Mr. Johnston will use the house for dramas, musical plays, lectures and musicals.

William A. Brady's theatrical enterprises were incorporated March 8. The Way Down East Company and the William A. Brady Company filed papers, the former with a capital stock of \$100,000, and the latter with \$25,000. William A. Brady, of New York, and Frederick W. Bert, of Bensonhurst, are directors of both companies. Joseph R. Grismer, of Ray Side, L. I., is an additional director of the Way Down East Company, and William H. Matthews, of New York city, a director of the William A. Brady Company.

Clara Belle Jerome retired from An English Daisy company in Brooklyn on March 10, and left immediately for Chicago to join Francis Wilson in Ermine, in which she will play Javotte.

Robert McWade, Jr., joined William Collier's company in Washington, to appear in his new play, The Dictator.

Gus Hill has selected Walter M. Leslie to go to Australia ahead of Happy Hooligan and McFadden's Flats companies. Mr. Leslie will sail from San Francisco June 1, with two assistants.

The New York Theatre Managers' Association held a meeting last Thursday afternoon at the Hudson Theatre. Heinrich Conried, the president, was in the chair. The only business transacted was the election of a Board of Directors: Oscar Hammerstein, Daniel Frohman, William Harris, Charles Burnham, Joseph Brooks, Henry W. Savage, E. F. Albee, Marc Klaw, and Heinrich Conried.

Oscar Hammerstein has decided to call the new theatre he is building on Fifty-second Street the National. The National will be opened by either Marie Cahill or David Warfield in a new play by David Belasco.

Sydney Rosenfeld, through his attorneys, began suit last Thursday to recover from H. H. Sire the money which was deposited by Mr. Rosenfeld for the Bijou Theatre. It was deposited before the Bijou was declared unfit by the city authorities. Sire does not want to refund it, because he says the theatre is going to be ready soon. But Mr. Rosenfeld doesn't care to wait for it, and he also wants the money which he says he lost on account of the Bijou not opening on time.

Maud Sinclair has been spending the winter, since the Little Christian company closed, at Watertown, S. D., where her son and his grandparents are living.

Etienne Girardot, who was the original Charley's Aunt in this country, has been engaged by Henry W. Savage for a part in The Sho-Gun.

Last week Henry W. Savage had the unusual experience of seeing three of his organizations playing simultaneously in New York. The Yankee Consul was at the Broadway Theatre, The County Chairman at Wallack's, and The Prince of Pilsen at the Grand Opera House.

Last Tuesday in New Brunswick, N. J., during the performance of Dickson and Clifton's Thelma, a platform used in the cliff scene of the second act gave way, precipitating two of the players, Roy Applegate and James Morrison, ten feet to the stage. Mr. Applegate severely sprained his ankle, while Mr. Morrison received a bad wrist sprain. Both continued their work after having their injuries dressed.

Donald Robertson is winning unqualified praise from Chicago critics for his Jorgen Gesman with Mary Shaw in Hedda Gabler.

A. H. Knoll, manager of the Majestic Orchestra at Hot Springs, Ark., intends to conduct a military band during the summer, and will doubtless play through the South.

Tim Murphy is about to build a house on Long Island, on the site of the old one burned eight months ago.

Joseph Jefferson's annual strenuous Spring tour begins April 2 in Jacksonville, Fla., and ends May 7 in Paterson, N. J.

The costumes and properties of the Mr. Blue Beard company that were saved from the Iroquois Theatre fire were destroyed completely by the burning of the storehouse of the Western Salvage and Wrecking Company, in Chicago, on March 8. The costumes and properties belonged to the Drury Lane Theatre Company and were brought to America under bond by Klaw and Erlanger. It is likely that Klaw and Erlanger will have to pay the bond insuring the return of the goods to England, besides standing the loss of the property.

Progressive Legion, No. 32, of Select Knights, gave a banquet in Huron Hall, Binghamton, N. Y., last Wednesday evening in honor of Made Cleveland, of the New York Day by Day company.

Mark E. Swan has recovered from a severe attack of appendicitis. He will be unable to devote himself to playwrighting for some time to come, and will probably spend the Spring in the South.

NOTICE.

The Opera House at Chippewa Falls, Wis., is being remodeled and will be open to all attractions after Saturday, March 5. Companies booked here for March and April dates and thereafter please note.—George F. Dee, Manager.

Daniel Sully in his new play, The Chief Justice. The story is of great strength. He puts a good deal of his earnestness that has characterized his work in the past.—Spokane Review, Feb. 22.

17. (John H. Gray, mgr.): Sherman's Moving Picture
r.): 4; one of best seen in this city; big business. 1

foam

NEW YORK. ALBION 8. THEATRE (E. H. Steh-
mund, mgr.): John Griffith in Macbeth 1; good busi-
ness and attraction. St Plunkard S. Walker White

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.

NEW YORK, MARCH 19, 1904. No. 1.

"HARRIS HINTS."
Ballads booming.

"Always in the Way" is being sung by everybody, everywhere.

"The Last Farewell," written expressly for Miss Adele, has been introduced wherever she has appeared.

Frank D. Bryan, of the Paddy Mr. Doolley Co., has placed two good songs with Chas. K. Harris, entitled "I Love Them All" and "Chick-a-go, Spella Chicago."

"For Sale, a Baby," is the latest ballad hit, by Chas. K. Harris. It is being sung by our greatest singers.

Ben Shields and Geo. Evans, writers of the successful comedy, "The Good Old Summer Time," have placed all of the musical numbers used in their production with Chas. K. Harris.

Chas. K. Harris is the exclusive publisher of all the musical numbers sung in Burkhart and Hubbell's successful musical comedy, "The Runaways," including some 25 splendid selections.

In answering these advertisements please mention THE MIRROR.



Florence Rother (Mrs. Lee Olean Smith), who has just closed her season with The Fortune Tellers, has been specially engaged to sing the principal role in a musical comedy entitled "The Little Jade Joss," which will be presented for the first time at Orange, N. J., April 14, 15, 16. The play will be produced under the auspices of The Mummer's Society.

"My Bonnie's Wedding Day" still continues to receive merited applause when sung by J. Aldrich Libbey. On a recent Sunday night, at Proctor's Fifty-eighth Street, the audience showed approval by compelling him to respond to three encores.

"I Love You, Lady, Indeed I Do," by Fred C. Farrell and Joseph S. Nathan, and "Sifted Sweetness," a dainty waltz, by J. S. Nathan, published by the American Advance Music Company, are both meeting with deserved success.

Those who attended Pastor's Theatre one night last week enjoyed a novel act which Mr. Pastor had not billed on the programme. Clarice Vance introduced for the first time, "There's a Chicken Dinner Waiting Home for Me." There were a number of her friends in front who were interested in the success of the song and the singer. Just as she started to sing the last chorus a well dressed young woman arose from her seat and started to leave the theatre. Miss Vance in a joking way inquired, "Where are you going?" The reply came in the shape of a song, the well-dressed woman singing "There's a Chicken Dinner Waiting Home for Me." It was some moments before the applause subsided. No one would venture to give the name of the woman who left, but it is rumored that Miss Caldwell intends to introduce this song shortly.

Joseph F. Nathan and Bartley Costello have written a new high-class ballad entitled "What Might Have Been," that will be published by the American Advance Music Company.

Frederick V. Bowers continues to win rounds of applause wherever he introduces his own compositions. "Every Day is Sunshine When the Heart Beats True" seems to be the popular favorite.

Hinds and Noble, publishers, have just issued a delightful staid song entitled "A Toast to Columbia." The colleges throughout the United States have taken it up, and no doubt it will be numbered among the recognized college songs before many weeks.

"Lights of Home," the new story ballad, is now being featured by many of the leading quartettes throughout the country. Many minstrel shows pronounce it their best applause winner.

The popularity of M. R. Krueger and his orchestra continues at the Rathskeller at Norfolk, Va., for the reason that he can offer musical novelties, the latest being two song-successes from the Lowe-Schindler-Jerome musical comedy, "Lute of Spies." They are "Peggy Brady" and "The Goo-Goo Man."

The success of Nat M. Willis in his musical farce, "A Son of Rest," not only during the first four weeks at the Fourteenth Street Theatre, New York, but over his entire tour, is a source of satisfaction to his managers, Broadhurst and Currie, and to the friends that he has made during his career. Among the songs featured in his production is his own composition, "Had She Only Let Me Dream an Hour More," "Baby Sue," by Frederic Ranken and Max S. Witt; "The Glow-Worm and the Moth," by the same composers; "Strolling with Sue," by Robert F. Roden and Max S. Witt, and "I Want to Be a Soldier Lady," by George V. Hobart and Ludwig Englander.

An unusually large printing order was given last Saturday by Charles K. Harris to his printers for 100,000 copies of "Always in the Way," which is one of the biggest ballad sellers to-day in America. His "For Sale, a Baby," is a close second. His new descriptive ballad, "You Never Spoke to Me Like That Before," will soon be heard in all the vaudeville theatres. Beautifully colored illustrations are now ready, and this song will soon prove as big a seller as his former descriptive songs. He has also written a new set of waltzes entitled "Voice of the Night," which will soon be issued.

"Ma Lady Moon," published by Edwin S. Brill, is now being featured by Cushman, Holcombe and Curtis, Bon-Ton Burlesquers, and as an interpolated number by the Grau Opera company and Hi Henry's Minstrels.

Tommy Gilien is compelled to answer to several encores nightly, singing Shepherd and Dirlane's Irish song, "17th of March."

Bandy and Wilson, the novelty singers and dancers, are featuring "Anona" and "Let Me In, Dat's All."

Smith and Kerker's "Cynthia Jane" has been interpolated into the condensed version of Sally in Our Alley, now on the Proctor circuit.

Richard Peters, leader of the Cleveland Theatre Orchestra, frequently programmes Joseph La Calle's patriotic march two-step, "Hail to the Nation."

A novel and appropriate method has been employed to introduce the newest addition to Sol Bloom's extensive catalogue. The piece is in itself a novelty, "A Bit o' Blarney," a characteristic Irish composition by J. Fred Helf, the first instrumental effort of this well-known composer. The method is to have the piece played simultaneously in all quarters of the country, and after weeks of energetic work "A Bit o' Blarney" has found a place on every prominent programme, from coast to coast, during the week of March 14

MUSIC PUBLISHERS.

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is proving her superiority as an entertainer and carries so much wardrobe that she has

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a maid. She is also making a huge success with the Four Morions' famous song

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which Eleanor Falk created a sensation with at Hammerstein's Victoria last week. Leo Feist is the lucky publisher; write him at 134 W. 57th St., New York.

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(St. Patrick's week). The composition has been pronounced by musical experts as Mr. Helf's ablest effort in years.

MATTERS OF FACT.

W. H. Gracy, manager of Mamie Fleming company, writes: "We were caught in the Locum Theatre fire, at Elmira, N. Y., on Sunday night, March 6, and lost all scenery, trunks and properties, nothing whatever being saved. Owing to the fact that it was our intention to lay off for two days, March 7 and 8, opening with a matinee in Elmira on March 9, we had stored all our scenery and theatre trunks in the Locum. We had finished putting the stuff in the theatre at 6.30 p.m., and at 11 p.m. I happened to look out of my hotel window nearby, and discovered the fire in a clear store under the stage. This was 10.55, and at 11.15 the roof fell in, just twenty minutes later, so that there was absolutely no chance to get near the stage. Our total loss will easily reach \$15,000, divided as follows: Miss Fleming's wardrobe, \$2,500; Potts and Potts, all musical instruments and wardrobe, \$1,000; Walter H. Stahl, \$800; Walter S. Percival, \$700; W. P. Bart, \$600; Thomas West, \$500; Jane Farr, \$500; Joseph S. Galloway, \$400; Charles Colwell, \$400 in wardrobe and tools; Lydia Irvin, \$400; Beattie Morton, \$300; Harry C. Myers, \$300; Larkin Brothers, \$200; Tommy Barker, \$200; Louis Maden, \$200 in music alone, some of which can never be replaced, and Miss Fleming and Mr. Gracy \$6,000 in scenery, properties, costumes, electrical apparatus, etc. Some may think that these losses are overestimated, but the Mamie Fleming company was one of the best equipped attractions on the road, and was at the time of the fire playing his productions of "Two Orphans," "Resurrection," "Fanchon," "Under Two Flags," all costume bills, and the wardrobe for these alone was the most elaborate. After the fire I turned the company directly into Philadelphia, where they once preceded to secure new wardrobe and scenery, and will reopen Monday, March 21, giving engagements up to May 28, playing at the Kensington Theatre, Philadelphia, from April 25 to May 28 inclusive. The company is booked solid for next season, opening Sept. 12 in Philadelphia. When the company opens March 21 in Mt. Carmel, Pa., everything will be new.

Anna Mass, wife of Ed Mass, is winning praise in Georgia for her Dynamite Ann in At Orisole Creek, which she learned at twenty-four hours' notice, March 4, in Atlanta.

Eleanor Robson wishes it known that the late Augustus Cook was not her father. He was her step-father.

Manager Rosenber, of the Metropolitan Theatre, New York, informs THE MIRROR that the business of Al. W. Martin's Uncle Tom's Cabin company at his home last week was remarkable. An extra matinee was given on Friday, the demand for seats that could be supplied making an extra performance necessary. At the Saturday matinee enough people were turned away for lack of seats to fill the house three times over. Mr. Rosenber says it is the best attraction all. Martin has ever had, and made a big hit with his patrons.

Chorus people up in repertoire are wanted by Manager M. A. Moseley for the Boston Ideal Opera company. He should be addressed 124 Jefferson Street, Rossmore, Va.

Whitlock 188 Second Avenue, has a number of comedy sketches suitable for vaudeville which he offers for sale reasonably.

Louis Hallett, who has offices at 120 West Forty-second Street, announces he will book and arrange tours and also supply complete companies for Summer stock.

Marie Doran, who has made some very excellent dramatizations of popular novels, which have run successfully on the road and in stock, has just completed a dramatic version of "Fanchon," which she offers to responsible stock managers on reasonable royalty.

The Fair dates, first week in August, always good money-getters, are open at the Ellis Opera House, Middletown, Ind. Some dates during the present season can also be secured.

Brandon Evans, a popular young leading man, will head his own company. The Brandon Evans Stock company will take to the road early in May, play a stock engagement for the Summer and continue on tour next season in repertoire. Louis Hallett is arranging the tour and will act as New York representative.

Owing to the closing of Spottless Town, Nat E. Solomon, a well-known composer and musical director, is at liberty for the rest of this and next season.

Street fairs will be held in several of the principal cities in North and South Dakota during the months of June and July. A high-class carnival company is offered five weeks' time in this territory by W. W. Jencks, Yankton, S. D.

J. P. Cahill, a scenic artist with considerable experience, is at liberty and should be addressed at 151 Hight Street, Pawtucket, R. I.

The Calhoun Show Print, of Hartford, Conn., do all kinds of block and type show printing, and have on hand a big line of stock paper.

With the closing of the Man to Man company Percy Edwards, playing juvenile leads, is discharged and would consider offers for the rest of the season.

David Henderson notifies managers and others that Arthur W. Tams' rights as agent to rent and exploit his well-known extravaganzas terminated on Jan. 17, 1904, and that future negotiations for these properties must be made through Mr. Henderson.

Hush-a-Bye, Baby, Frank Tannehill, Jr.'s, new musical farce, which was well received at Proctor's Fifth Avenue Theatre and endorsed by Manager J. Austin Fynes, is offered to managers for road or stock production. His office is located at Room 4, Broadway Theatre Building.

A strong melodrama and a romantic drama by Arnold Reeves, the author of "The Shepherd King," are offered on royalty to responsible managers.

The Ripon, Wis., Opera House, which has just been remodeled, is located in a college town of 5,000 popu-

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Writers or Composers of "DOWN WHERE THE WURMBURGER FLOWS," "EVA," "PRETTY DINAH JONES," "THAT'S HOW I LOVE YOU, MAMIE," "UNDER A PANAMA," "IT WAS THE DUTCH," and other hits too numerous to mention, announce their new comic song.

"THE MAN BEHIND."

Now taking ten encores with such artists as LEW DOCKSTADER, JAS. T. POWERS, ALEXANDER CLARK, NAT M. WILLS, MATTHEWS and ASHLEY, JOHN J. CLARK, ELFIE FAY, BOWMAN DEWEY, ED. FAYOR. Extra voices in preparation. SHAPIRO-RENNICK & CO., 45 W. 28th St., New York.

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A strong story ballad, in the repertoire of vaudeville's top liners Horwitz & Bowers' HIT of 1903 (authors of "No One but You.")

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SUNNY.	"ONLY A BUNCH OF VIOLETS."	PRETTY
SUNNY.		MOUNTAIN
JUNE.	Published by VANDERSLOOT MUSIC CO., Williamsport, Pa.	QUEEN.
THREE OF THE COUNTRY'S GREATEST SONGS.		

"WHEN THE BLUE BIRDS ARE IN TUNE."
"JUST PRESS YOUR LIPS TO MINE."

Two great songs by Brennan and Story. Making good everywhere. WALRUS CO., 534 Smithfield St., Pittsburg, Pa. Branch Office, 47 West 78th St., New York.

"LIGHTS OF HOME"

One of the good story ballads, bearing a 1904 copyright.

WILLIAMS AND VAN ALSTYNE

Lost you forgot
we say it yet

U-NEED-A

The big noise
with the big firm

NAVAJO

FOR MANY YEARS

singers
who want
a good
song;

like this
will not
come
along;

will pass e'er
you find a song
like this, "For
Many Years"
cannot go wrong

THE BIG NEW IRISH-AMERICAN SONG

"EMERALD"

By Lawrence Bore and Harry Wellmon.

A pronounced hit that is catching the public like wildfire. To feature it is to feature your act. Send stamps and late program. Orchestration in any key. Pianists always in attendance.

THE DOWLING-SUTTON MUSIC PUBLISHING CO., 12 West 28th Street, New York.

The Postman at the Door

Words by ED. LESTER.

Music by W. H. ANSTEAD.

This charming composition was sung for the first time at Madison Square Garden, February 24, by Eloise Mortimer, to an audience of 20,000, and received a perfect ovation.

Professional copies ready on the 10th. W. H. ANSTEAD, 51 W. 38th St., New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

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In answering these advertisements please mention THE MIRROR.

lation, and has been doing a nice business. W. E. Haseltine manages the house and has open time for this and next season.

Manager T. W. Barbydt, Jr., of the Grand Opera House, Terre Haute, Ind., wants a high-class attraction on a guarantee for a night in April or May. He has good time open in these months.

J. Hay Cosmar, an excellent lead and heavy, who has originated many parts, is open to offers. He should be addressed care Actors' Society.

C. Whitman, care Chase's Theatre, Washington, D. C., will pay \$500 and allow a weekly royalty on a good sensational melodrama with mechanical effects. The cast should not be a large one.

A convention of Red Men and Fire Company Association will be held at Martinsburg, W. Va., week of May 2, for which time a meritorious repertoire is wanted by Manager A. F. Lambert.

Three-night and week stand companies are promised profitable engagements at the Opera House, Slaton, Pa., where Manager G. Dean Marshall has only played recognized one-nighters. Time is open in March and April.

Managers of attractions whose routes for the coming Spring season are incompletely booked are invited to consult the open time column, printed on another page, giving the unutilized time in some excellent cities.

The stage hands of Canton, O., are going to have a benefit on April 13, matinee and night, and want a first-class attraction for the date. George W. Monnot is doing the booking.

The complete equipment of the Wagner Opera House, Braddock, Pa., is offered for sale by Manager F. H. Marcellie.

Frances M. Bray, of Brooklyn, has dramatized two of Charles Garvice's novels, "Her Heart's Desire" and "Love, the Tyrant."

A new theatre has just been erected at Boyne City, a busy little town in Michigan, which is now ready for opening, and a good initial attraction is wanted by Manager C. I. Bellamy on a guarantee only.

Flowers of every description for theatrical display are made by George L. Fuchs, at 140 West Thirty-ninth Street. Originality of design and reasonable prices are two factors which recommend his work to managers. His wares are thoroughly approved.

The Summer season is usually the best part of the year at Wilmington, Vt., and will begin this year on May 1. The town is easily accessible by rail

from other good New England cities, and has a modern little theatre in Childs' Memorial Hall, managed by F. A. Childs, who has some time open for good attractions.

Francis Conlan's Malvolio, in support of Marie Wainwright in Twelfth Night, is winning excellent encomiums from the critics in every city visited.

A guarantee is offered a first-class attraction to play for a benefit on Easter Monday, April 4, at the Wallingford (Conn.) Opera House. Manager G. H. Wilkinson has open time in March and April.

Grace Welby is much pleased with the result of her standing advertisement in THE MIRROR. She has been constantly in receipt of good offers from managers both for Summer stock and the next regular season. Miss Welby is fast becoming one of the noted beauties of the stage, and is one of the most competent leading women among the younger set.

The Klitties Band, Gordon Highlanders, of Belleville, Canada, under the leadership of W. F. Robinson, is now in the tenth week of its eighth trans-continental tour and meeting with great success. Business has been good all season, and exceptionally so west of St. Paul, Minn.

Mr. Robinson has been tendered several receptions. In Detroit he received a handsome baton from the Whitney-Warner Music Company, and in Fargo, N. D., and Spokane, Wash., gold medals from the local Shriners. The Klan Johnstone troupe of dancers, which has lately been added to the long list of novelties, is meeting with success everywhere. W. W. Power, general representative, is now in England arranging for a European tour which will open in September. The present tour will close in Belleville about the middle of May, when the men will take a short rest before the Summer tour, which will open about June 1, and will include engagements at the St. Louis Exposition and the leading parks. The Klitties will say farewell in Madison Square Garden, New York, the latter part of August.

Blanche Boone last week, after a successful season of thirty weeks with When Johnny Comes Marching Home, playing the part of Cordelia Allen, resigned on account of illness.

George E. Atkins is in his twenty-sixth week with the Will H. Myers Stock company.

Emerson and Eddo have subleased the Grand Opera House, Jacksonville, Ill., to the Broadway, at Lincoln, to George W. Chatterton, of the Grand, Springfield. George P. Ross will represent Mr. Chatterton in Jacksonville. It is reported that the Grand in Bloomington will be added to the circuit next season.

A NOTABLE DRAMATIC AND LITERARY SALE

II.

96. GARRICK (DAVID). "Garrick." Allagorical stipple engraving by Caroline Watson, after R. E. Pine, representing Garrick standing before a host of Shakespeare surrounded by the characters from the plays. Folio. (Margin repaired.) Lond., 1784. Bought by Joseph Sabin. \$6.
97. GARRICK (DAVID). Full length, as Richard III, cavalry combat in background. Stipple engraving by W. Bromley, after Hayman and Bonifas. Folio. Fine impression. Lond., 1811. Bought by Joseph Sabin. \$4.
98. GARRICK (DAVID). Mr. Garrick and Mrs. Pritchard in the Tragedy of Macbeth. Mezzotint by Valentine Green, after Goffany. Large folio. Fine impression. Scarce. Lond., 1776. Bought on order. \$12.
100. GARRICK (Mrs.). Full bust, engraved in stipple by W. F. Sherlock, and prettily colored. 8vo. Inlaid. Bought by J. B. \$3.50.
101. GAY (JOHN). Author of the "Beggars Opera." Full bust in oval. Mezzotint by F. Kytte, after Alkam. 4to. (Cut to plate mark.) Original impression. Extremely rare portrait. Bought on order. \$3.
102. GEORGE II and QUEEN CAROLINE. Both full length, in royal robes. Mezzotints by J. Faber, 1745 and 1750. Folio. Original impressions (cut to plate mark). (Two pieces.) Bought on order. \$11 each.
103. GOLDSMITH (DR. OLIVER). Full bust with fur-lined cloak, book in right hand. Mezzotint by Joseph March, after Sir Joshua Reynolds. Large folio. Lond., 1770. A superb original impression of this rare print, with broad margin. The engraver was Sir Joshua's assistant in painting many of his works, doing himself the backgrounds, draperies, etc. In later years he took to mezzotint engraving, and has very faithfully copied the work of his master. Undoubtedly this portrait far exceeds any of his other mezzotints, and is a combination of the three points—a portrait of the author of the Vicar of Wakefield, a beautifully executed representation of the painting of the greatest English portrait painter, and the work of the assistant of Sir Joshua's labors—makes a combination that is almost unparalleled. Bought on order. \$40.
104. GOWDOLPH (NELL). Stipple engraving by Stoddard, on Japan vellum paper. Proof. 4to. Colored. Bought on order. \$6.30.
108. HANDSIDE (LORD). Eminent Scotch Judge. Three-quarter length, seated. Mezzotint by Henry Cousins, after C. Smith. Folio. Original impression, with full margins. (Presentation copy from Mrs. Handside.) Bought on order. \$1.
113. JOHNSON (DR. SAMUEL). Nearly half length, profile to right, with hands uplifted and eyes partly closed. Mezzotint by James Watson, after Sir Joshua Reynolds. Large folio. Brilliant original impression, cut to plate mark at sides and top, but with imprint intact. Lond., 1770. Bought by Joseph Sabin. \$24.
119. JOHNSON (DR. SAMUEL). Half length, facing left, left hand raised, and wearing wig. Mezzotint by W. Doughty, after Sir Joshua Reynolds. Folio. Large margin. Lond., 1793. A superb impression and a perfect copy of this rare mezzotint portrait of Dr. Johnson. The most familiar and characteristic of all his portraits. Bought on order. \$42.
120. JOHNSON (DR. SAMUEL). Bust, profile to left, hands clasped leaning on book. Mezzotint by G. Zobel, after Sir Joshua Reynolds. Small 4to. Open letter proof on India paper. Lond., 1854. Bought on order. \$4.25.
121. JOHNSON (HENRY ERSKINE). Famous English actor. Full length, in the character of Douglas. Fine line and stipple engraving, after H. Singleton. Folio. Brilliant impression of a scarce portrait. Bought on order. \$3.
122. JORDAN (MRS. DOROTHY). Famous English actress. Nearly full length, in the character of the Rump. Engraved in stipple by John Osborne, after George Romney. Folio. Lond., 1788. Brilliant original impression of the first state of the plate. With full margin and in perfect condition. Extremely rare in this state. The most charming picture of probably the most fascinating actress that ever graced the English stage. The copies of this engraving that are sold with Bartolozzi's name as having executed it are really the second state of the plate with Osborne's name erased, and are not to be compared with the original first state as they came from the real engraver. Bought on order. \$40.
123. JORDAN (MRS. DOROTHY). The same, engraved by Bartolozzi. Late impression. 4to. Bought by J. Sabin. \$5.25.
124. JORDAN (MRS. DOROTHY). In the character of the Comic Muse. Mrs. Jordan with Euphrosyne, landscape in the background, with a Satyr peeping from behind a tree. Full length figure. Mezzotint by T. Park, after Hoppner. Large folio. (Very slight tear in the margin, but not touching the engraving. Lond., 1787. Open letter proof and very rare. In unusually fine condition. Bought on order. \$60.
125. JORDAN (MRS. DOROTHY). Full length, as the Country Girl. Engraved for the "Lady's Magazine." 8vo. Rare. Lond., 1786. Bought on order. \$4.50.
126. JORDAN (MRS. DOROTHY). Full bust, low cut dress, facing to right, in rectangle. Stipple engraving, unsigned. Small 4to. Proof before all letters. Rare. Bought on order. \$3.50.
127. KEAN (CHARLES JOHN). Full bust, facing front. Stipple engraving, neatly colored. Small 4to. Proof before all letters. An interesting Association print of two famous actors, having written at the bottom in ink, "Charles John Kean to his friend, J. F. Harley, March, 1833." Bought on order. \$5.25.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 21.)

- Burton and Brooks—Grand, Columbus, 14-19. Proctor's, Newark, 21-26.
- Caldwell, Anna—Proctor's, Newark, 21-26.
- Camoron and Toledo—Empire, Butte, Mont., 14-19.
- Canfield and Carleton—Sheedy's, New Bedford, 14-19.
- Carlin—Cleveland's, Chicago, 14-19.
- Carlisle, Ad—Victoria, N. Y., 14-19.
- Carson and Willard—O. H., Columbus, O., 14-19. H. and B., Brooklyn, 21-26.
- Cassid and De Verne—Oshkosh 14-19. Crystal, Milwaukee, 21-26.
- Cass, Charles—Cleveland's, Chicago, 14-19.
- Celestial Phantasy—Empire, Hoboken, 14-19.
- Chappelle, Edythe—Keith's, Boston, 14-19.
- Charles, Carl—Electric, Lancaster, 14-19.
- Charmion—Empire, Cleveland, 14-19. Cook's, Rochester, 21-26.
- Cherry and Bates—Star, Hamilton, 14-19. Avenue, Pittsburgh, 21-26.
- Christal, Ad—Howard, Boston, 14-19.
- Christian and Turner—Keith's, Phila., 14-19. New York, N. Y., 21-26.
- Christopher, Fred—Haymarket, Chicago, 14-19.
- Clarke and Tottle—H. and S., N. Y., 14-19. Poll's, Hartford, 21-26.
- Clarke, Wilfred, and Co.—Orph., Kansas City, 21-26.
- Clayton, Jenkins and Jasper—Royal, Oldham, 14-19.
- Clemenson, Two—Howard, Boston, 14-19.
- Clifford and Burke—Chase's, Washington, 14-19.
- Clifford and Harvey—Keith's, Phila., 14-19.
- Clifford, Billy—Singer—Orph., Denver, 7-19. Orph., Los Angeles, 21-26.
- Colby and Way—Chase's, Washington, 14-19.
- Colby Family—Avenue, Detroit, 14-19. Colonial, Cleveland, 21-26.
- COLE AND JOHNSON—Empire, Cleveland, 14-26.
- Coleman, Al—Portland, Me., 14-19.
- Collier, Adolphe—A. and S., Boston, 14-19.
- Columbian Trio—Empire, Liverpool, 14-19. Empire, Sheffield, Eng., 21-26.
- Conway and Leland—Empire, Leeds, Eng., 14-19. Empire, Liverpool, 21-26.
- Corbett, James J.—Victoria, N. Y., 14-19.
- Couture, Sidonia—A. and S., Boston, 14-19.
- Courthouse, Jane, and Co.—Fulton St., Brooklyn, 14-19.
- Couthout, Jessie—Keith's, Phila., 14-19.
- Crane Brothers—Empire, Hoboken, 14-19.
- Crane, Mr. and Mrs. Gardner—Proctor's, Newark, 14-19.

- CRANE, WILLIAM AND DAYNE, BLANCHE—Keith's, N. Y., 14-19.
- Cullen, James H.—Orph., Denver, 14-19.
- Cunningham and Ford—Portland, Me., 14-19.
- D's and D's—Levee, Astoria, 14-19.
- Dawson, George—Proctor's, Newark, N. Y., 21-26.
- Damm Brothers—Victoria, N. Y., 14-19.
- Dandy and Nelson—Park, Worcester, 14-19.
- Davis and Macaulay—Keith's, Boston, 21-26.
- Deary, Oscar, and R. Brown, 14-19.
- Davis, Hal—Keith's, Phila., 14-19.
- Day, Edmund—Keith's, Phila., 14-19.
- DAY, GEORGE W.—Orph., Los Angeles, 7-19.
- Orph., San Francisco, 21-26.
- Delmore, George—Proctor's, Newark, 14-19.
- Delmore and Lee—Keith's, Phila., 14-19.
- Delmore and Lee—Keith's, Phila., 14-19.
- Empire, Sheffield, 21-26.
- Empire, City, Keith's, Boston, 14-19.
- Delmore, The Musical—Keith's, Phila., 14-19.
- Empire, Hoboken, 21-26.
- De Muths—Haymarket, Chicago, 14-19.
- De Onas Brothers—Avenue, Pittsburgh, 14-19.
- Derby, Walter—Avenue, St. Louis, 14-19.
- Derenda and Green—Empire, Indianapolis, 13-19.
- Devan, Hubert—Mechanic, Salem, 14-19. Portland, Me., 21-26.
- De Witt, Burns and Torrance—Orph., Utica, 14-19.
- Dickson, Charles, and Co.—Olympic, Chicago, 14-19.
- Haymarket, Chicago, 21-26.
- Dizer, Henry E., and Co.—Cleveland's, Chicago, 14-19.
- Dixon Brothers—Maryland, Baltimore, 14-19.
- Doherty's Poodles—Empire, Cleveland, 14-19.
- DOHERTY SISTERS—Empire, Nottingham, 14-19.
- Empire, Newport, 21-26.
- Douglas, John—Keith's, Boston, 14-19.
- Downey, Jim—Orph., Detroit, 14-19.
- Downey and Willard—O. H., Butte, Mont., 7-19.
- Doyle, Edward—Portland, Me., 14-19. Mechanics, Salem, 21-26.
- Drane, Sam—Proctor's 8th Ave., N. Y., 7-19.
- Dresser, Louise—Circle, N. Y., 14-19.
- Drew, John E.—Arch St. Museum, Phila., 14-19.
- Duncan, A. O.—Orph., Omaha, 13-19. Orph., Denver, 21-26.
- Durree, May, and Co.—Maryland, Baltimore, 14-19.
- Eckert and Berz—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- ECKHOFF AND GORDON—Cook's, Rochester, 14-19.
- Edwards, John—Detroit, 21-26.
- Edwards and Edwards—Keith's, Phila., 14-19. Keith's, Boston, 21-26.
- Edwards, Jean—Fulton St., Brooklyn, 14-19.
- Edwards, Sam, and Co.—Circle, N. Y., 14-19.
- Eldridge, Fred—Empire, Toronto, 14-19. Chase's, Washington, 21-26.
- Emmet, Grace, and Co.—Cook's, Rochester, 14-19.
- Emmet, J. K., and Co.—Proctor's, Albany, 14-19.
- Empire, City, Academy, Pittsburgh, 14-19.
- People's, Cincinnati, 21-26.
- Epworth, Doris—Shea's, Buffalo, 14-19.
- Eulalie—Park, Worcester, 14-19.
- Evans, May—Keith's, N. Y., 14-19.
- Falk, Eleanor—O. H., Butte, 14-19.
- Falk and Semon—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- Fay and De Klerk—Arch St. Museum, Phila., 14-19.
- Fay, Ella—Victoria, N. Y., 14-19.
- Female Rod Carriers—Arch St. Museum, Phila., 14-19.
- Ferguson and Mack—Orph., San Francisco, 6-26.
- Ferguson and Mack—Orph., Indianapolis, 14-19.
- Fields and Hanson—Columbia, Cincinnati, 14-19.
- Fields and Ward—Proctor's, Albany, 14-26.
- Fields, "Happy"—Fannie—Empire, Edinburgh, 14-19.
- Empire, Glasgow, 21-26.
- Filson and Erroll—Orph., Los Angeles, 13-26.
- FISHER, MR. AND MRS. PERKINS—Keith's, Boston, 14-19. Mechanic's, Salem, 21-26.
- Flake and McDonough—Main St., Peoria, 14-19. Haymarket, Chicago, 21-26.
- FLETCHER, CHARLES LEONARD—London, England, Feb. 9-Sept. 21.
- Fleury Bros.—Park, Worcester, 14-19.
- Flood Brothers—Keith's, Phila., 14-19.
- Florida, Nettie—Trent, Trenton, 14-19.
- Flynn, Joe—Orph., Omaha, 14-19.
- Ford and Wilson—Baltimore, 14-19. Chase's, Washington, 21-26.
- Four Nights—Proctor's, Newark, 14-19.
- Fox, Madge—Haymarket, Chicago, 14-19.
- Foy, Eddie—Keith's, Phila., 14-19.
- Fransmath and Lewis—Keith's, Phila., 14-19.
- Fraser and Mack—Empire, Glasgow, 14-19.
- Fry and Fields—Trent, Trenton, 14-19. Empire, Toledo, 21-26.
- Fulgura—Keith's, Phila., 14-19.
- Gardner and Vincent—Poll's, Waterbury, 14-19. Poll's, New Haven, 21-26.
- Garrison, Julia and Ella—Cleveland, Chicago, 14-19.
- Gauch Sisters—Shea's, Buffalo, 14-19.
- Gay, F. L.—Standard, Fort Worth, Texas, 21-26.
- Gerard, Helene—Keith's, N. Y., 14-19.
- GILLMAN AND MURRAY—Orph., Omaha, 14-19.
- Gibard and Gardner—Orph., New Orleans, 28-April 9.
- Girl With the Auburn Hair—Orph., Kansas City, 13-19.
- Gladstone, Lotts—Empire, Cleveland, 14-19.
- Glasier, Harry—Cook's, Rochester, 14-19.
- Godfrey, Hal, and Co.—Poll's, Hartford, 14-19. Poll's, New Bedford, 21-26.
- Gorman's Donkey—Circle, N. Y., 14-19.
- Gotham City Four—Avenue, Pittsburgh, 14-19.
- Gottlieb, Fred and Amy—Keith's, Phila., 14-19.
- Gracie and Reynolds—Howard, Boston, 14-19.
- Grant, Sydney—Bijou, Phila., 14-19. Keith's, Providence, 21-26.
- Gregsons—Howard, Boston, 14-19.
- Greene and Werner—Avenue, Detroit, 14-19.
- Grover, Mildred—Trent, Trenton, 14-19.
- Guerrero, Rosalia—Orph., Butte, 21-26.
- Hacker and Lester—H. and S., N. Y., 14-19.
- Hadi and Lewis—Empire, Hoboken, 14-19.
- Hanny Jack Gardner—Orph., Kansas City, 13-19.
- Harmon, Fanny—Orph., Buffalo, 14-19.
- Harper, Desmond and Bailey—Howard, Boston, 14-19.
- Harrington, Giles W.—Lyceum, San Francisco, 14-27.
- Harris and Walters—Avenue, Detroit, 14-19.
- Harvey, Arch St. Museum, Phila., 14-19.
- Haskell, Loney—Orph., San Francisco, 13-26.
- Hassan Ben Ali—H. and B., Brooklyn, 14-19.
- Hawkins, Lew—Orph., Brooklyn, 14-19.
- Hawley, Fred—Orph., Buffalo, 14-19.
- Hayman and Franklin—Howard, Boston, 14-19.
- Hazlett, Mabel—O. H., St. Paul, 13-19. Bijou, Minneapolis, 21-26.
- Heddon and Wheeler—Crystal, Pueblo, 7-19.
- HELEN, EDITH—Empire, London, Eng., 18-March 19.
- Henry, Louise—Empire, Hoboken, 14-19.
- Hermann, Adelaide—Keith's, Phila., 21-26.
- Hickman Bros.—Three—Keith's, N. Y., 14-19.
- Hill, Hamilton—Palace, London, 7-26.
- Hines and Remington—Empire, Hoboken, 21-26.
- Hodge, Hall and Co.—H. and S., N. Y., 14-19.
- Hoe and Co.—H. and S., N. Y., 14-19.
- Hoffman and Pierce—Maryland, Baltimore, 14-19.
- HOGAN, EMMETT—Cook's, Rochester, 7-12.
- Holbrook, The—Howard, Boston, 14-19.
- Holloway Trio—Keith's, N. Y., 14-19.
- Holt, Alf—Trent, Trenton, 14-19.
- Hood and Blentham—Pastor's, N. Y., 7-12.
- Hooker and Davis—O. H., Chicago, 14-19.
- Hoopers—Empire, Hackney, London, 14-19. Cardiff, Eng., 21-26.
- Hosier, Zouave—Avenue, Pittsburgh, 14-19.
- HOUDINI—Hippodrome, London, Eng., 5-April 9.
- Howard and Linder—Keith's, Providence, 14-19.
- Howard Bros.—Chase's, Washington, 7-12. Victoria, N. Y., 14-19.
- Howard, Bert and Bland—Circle, N. Y., 14-19.
- Howard, Frank and Annie—A. and S., Boston, 14-19.
- Howard's Harry—Foyles—Garrick, Wilmington, 14-19.
- Howley and Lowley—Avenue, Boston, 14-19.
- Hughes, Mr. and Mrs. Gene—Stratford, London, 14-19.
- Hackney, London, 21-26.
- Humbert—Keith's, N. Y., 14-19.
- Hume, Ross—O. H., Chicago, 14-19. Olympia, Chicago, 21-26.
- Huntington, Wright—H. and B., Brooklyn, 14-19.
- Hunt, Calvin—Keith's, Phila., 14-19.
- Japanese Trio—Orph., Rochester, 14-19.
- Jardon and Harvey—Palace, Boston, 14-19.
- Jennings and Jewell—Orph., Everett, 14-19. Central, Seattle, 21-26.
- Johnson and Wells—Keith's, Providence, 14-19.
- Johnston, Melfie, and Co.—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- JOHNSTONS, MUSICAL—Academy, Pittsburgh, 14-19. People's, Cincinnati, 21-26.
- Jones and Sutton—Hall, Lowell, 14-19.
- Jones and Walton—Arch St., Phila., 14-19.
- Jones, Morris—Elk, Potomac, Idaho, 14-19.
- Jungler Johnson—Nouveau Cirque, Paris, 1-31.
- Kadman Trio—Orph., N. Y., 14-19.
- Keaton, Three—Proctor's, N. Y., 14-19. Proctor's, Albany, 21-26.
- Keenan, Frank, and Co.—Avenue, Pittsburgh, 14-19.
- Keene, Mattie, and Co.—Empire, Hoboken, 14-19.
- Kelley Sisters—Columbia, St. Louis, 14-19.
- Kelly and Kent—Empire, Cleveland, 14-19.
- Kelly and Massey—Arcade, Seattle, 14-19.
- Kenna, Charles—Circle, N. Y., 14-19.
- Kentons, Dorothy—Shea's, Buffalo, 14-19.
- Keough and Ballard—Shea's, Buffalo, 14-19. Shea's, Toronto, 21-26.
- Kimball and Donovan—Columbia, St. Louis, 14-19.
- King Carlos—Arch St., Phila., 14-19.
- Kingsley, Julia, and Co.—Orph., Omaha, 13-19.
- Kitamura's Troupe—Cook's, Rochester, 14-19.
- Klein and Clifton—Jeffers, Saginaw, 14-19.
- Klein-Ott-Nickerson—Proctor's, Newark, 14-19.
- Chase's, Washington, 21-26.
- Lambert and Pierce—Fulton St., Brooklyn, 14-19.
- La Moines, The—Empire, Leeds, Eng., 14-19.
- La Tell Bros.—Avenue, Pittsburgh, 21-26.
- Latell, Ed—Portland, Me., 14-19.
- Lattimore and Leck—Kalamazoo 14-19. Battle Creek, Mich., 21-26.
- Latina—Circle, N. Y., 14-19.
- La Tour, Irene and Zasa—Proctor's 8th Ave., N. Y., 14-19.
- La Troupe Carmen—Orph., Brooklyn, 14-19.
- Lavelle's Dons—Proctor's, Newark, 14-19.
- Lavender and Tomson—Keith's, Phila., 14-19.
- Lawrence, Al—O. H., Chicago, 14-19.

- Lawson and Mamon—Columbia, St. Louis, 14-19.
- Le Clair, Harry—Orph., Kansas City, 21-26.
- Lee, Henry—Victoria, N. Y., 7-12.
- Lee, Mr. and Mrs. James P.—Norfolk, Va., 14-19.
- Leitch—Keith's, N. Y., 14-19.
- Leitch and Cross—Arch St., Museum, Phila., 14-19.
- Leonard Sisters—Lockport, N. Y., 14-19.
- Leone—O. H., Chicago, 14-19.
- Le Roy and Clayton—Trent, Trenton, 14-19.
- Levey, Edith, and R. Brown, 14-19.
- Levy, Bessie—O. H., Chicago, 14-19.
- Litchfield, Mr. and Mrs. Neil—Leaman's, Collet, 21-26.
- Livingston Mindell—Cook's, Rochester, 14-19.
- Lloyd and Cook's—Rochester, 14-19.
- Lloyd, Herbert—Circle, N. Y., 14-19. Pastor's, N. Y., 21-26.
- Locane—Avenue, Pittsburgh, 14-19.
- Locane's Dons and Monkeys—Columbia, St. Louis, 14-19.
- Mac, Eddie—Keith's, N. Y., 14-19.
- Mac and Mac—O. H., Waltham, 14-19. O. H., Lawrence, 21-26.
- Majestic Musical Four—Proctor's 125th St., N. Y., 14-19.
- Malcomb Brothers—Haymarket, Chicago, 14-19.
- Marcus Art Studio—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- Marco Twine—Proctor's, Albany, 14-19.
- Margina Tulbana—Orph., Omaha, 14-19.
- Martin and Deane—Fulton St., Brooklyn, 7-19.
- Martin and Pearl—Proctor's, Newark, 14-19.
- Marsh and Bartella—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- Martin and Maximilian—Keith's, Boston, 14-19.
- Martin and Gross—Keith's, Phila., 14-19. Pastor's, N. Y., 21-26.
- Mason-Keebler Co.—Orph., Kansas City, 13-19. Orph., New Orleans, 21-26.
- Mathews and Alice—Fulton St., Brooklyn, 14-19.
- Maxwell and Dudley—O. H., Chicago, 14-19.
- McLain Trio—Haymarket, Chicago, 14-19.
- MEHERITH SISTERS—Poll's, Hartford, 14-19.
- Avenue, Pittsburgh, 21-26.
- McLain and Doan—Haymarket, Chicago, 14-19.
- Merritt, Hal—Columbia, St. Louis, 14-19. O. H., Chicago, 21-26.
- Millard Bros.—Howard, Boston, 14-19.
- Mirza's Prof., Doug—Keith's, N. Y., 14-19.
- McCarthy, Miles, and Co.—Orph., Kansas City, 13-26.
- McCauley, Inez, and Co.—Keith's, Providence, 14-19.
- McCard, Lewis, and Co.—Avenue, Detroit, 14-19.
- Orph., Utica, 21-26.
- McClure and Cabell—Keith's, Boston, 14-19.
- McIntire and Primrose—Cook's, Rochester, 14-19.
- McKintosh, Mabel—Chase's, Washington, 14-19.
- McMahon and Chappelle—Empire, Belfast, 14-19.
- McMahon, Thos—Keith's, Boston, 14-19.
- McNulty Sisters—Empire, Dublin, 21-26.
- McWatters and Tyson Co.—Park, Youngstown, 14-19.
- Shea's, Buffalo, 21-26.
- McNee, Mack and Lawrence—Poll's, Bridgeport, 14-19.
- Moore and Littlefield—Haymarket, Chicago, 14-19.
- Moore, Tom—Hippodrome, Hull, Eng., 14-19.
- Morton Family—O. H., Chicago, 14-19.
- Morton, James J.—Keith's, N. Y., 14-19.
- MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
- MURPHY AND WILLARD—O. H., Indianapolis, 14-19.
- Murray and Silva—Howard, Boston, 14-19.
- Murray, Elizabeth—Haymarket, Chicago, 14-19.
- Musical Dale—Empire, Cleveland, 14-19.
- Musical Dumbbells—H. and S., N. Y., 14-19.
- Musical Goodman—Pastor's, N. Y., 14-19. Avenue, Detroit, 21-26.
- Musical Simpsens—London, N. Y., 14-19. Trocadero, Phila., 21-26.
- Nelson, Rose—Poll's, Bridgeport, 14-19.
- Nelson and Millidge—Empire, Hoboken, 14-26.
- Nelta, Ruth—Proctor's 125th St., N. Y., 14-19.
- Neville, Dorothy—Avenue, Pittsburgh, 14-19.
- Newell and Niblo—Cleveland's, Chicago, 13-19. Arcade, Toledo, 21-26.
- Nichols, Mattie—Keith's, Boston, 14-19.
- Nirvana—Orph., Los Angeles, 14-26.
- Norman, Mary—Victoria, N. Y., 14-19.
- NOSES, FIVE—Trent, Trenton, 14-19.
- Norries, The—Plattsburg, N. Y., 14-19. St. Albans, N. Y., 21-26.
- Novlin, Dave—Keith's, Providence, 14-19.
- Obenue and Four—Keith's, N. Y., 14-19. Keith's, Boston, 21-26.
- Papinta—Avenue, Pittsburgh, 14-19.
- Parker's Dons—Keith's, N. Y., 14-19.
- Pelot—Mechanic, Salem, 14-19. Portland, Me., 21-26.
- Peters, Phil and Nettie—Orph., Brooklyn, 14-19.
- Poll's, New Haven, 21-26.
- Pierce and Malnee—Keith's, Pawtucket, 14-19. Garrick, Wilmington, Del., 21-26.
- Potter, Kathleen—Arch St. Museum, Phila., 14-19.
- Primrose, George and Foley Boys—Maryland, Baltimore, 14-19.
- Prince Koko—Chase's, Washington, 14-19.
- Prince, Chiquilla, and Co.—Proctor's 125th St., N. Y., 14-19.
- Pryor Bros.—Keith's, Providence, 14-19.
- Fuchs, Two—Fulton St., Brooklyn, 14-19.
- Quinn City Trio—Shea's, Buffalo, 14-19.
- Rackett and Hazard—Grand, Boston, 14-19.
- Radford and Winchester—Avenue, Pittsburgh, 14-19.
- Rapoli—Victoria, N. Y., 14-19.
- Rice—Orph., Orph., Brooklyn, 14-19.
- Rastus and Banks—Keith's, N. Y., 14-19. Keith's, Boston, 21-26.
- Raymond and Caverly—Keith's, Phila., 14-19.
- Raymond and Sarton—A. and S., Boston, 14-19.
- Reinington, Mary, and Her Bunchie Boogie Babies—Poll's, Waterbury, 21-26.
- Reynard, Ed F.—Haymarket, Chicago, 14-19. Columbia, St. Louis, 21-26.
- Rice Family—Orph., Hartford, 14-19. Poll's Bridgeport, 21-26.
- Richards and Monroe—O. H., Chicago, 14-19.
- Rio Brothers, Three—Keith's, Providence, 14-19.
- Roberts, Fanny—Edison, Seattle, 14-19. Edison, Aberdeen, 21-26.
- Roberts, Hayes and Roberts—Keith's, Providence, 14-19.
- Rodrigues and Wilfredo—Orph., Omaha, 13-19.
- Rohlich and Childress—Edison, Tacoma, 14-19. Palor, Everett, 21-26.
- Romani Trio—Keith's, N. Y., 14-19.
- Rose and Francis—H. and B., Brooklyn, 14-19.
- Rosaire—Keith's, Boston, 14-19.
- Rose and Severns—Columbia, St. Louis, 14-19.
- Roston, A. T.—Orph., Brooklyn, 14-19.
- RYAN AND EDWARDS, RICHFIELD—MANY—Orph., Brooklyn, 14-19. Circle, N. Y., 21-26.
- SABEL, JOSEPHINE—Tivoli, London, 7-Indefinite.
- Schenck Trio—Shea's, Buffalo, 14-19.
- Schenck Sisters—Proctor's 125th St., N. Y., 14-19.
- Schuyler Sisters, Three—Cleveland's, Chicago, 14-19.
- Seabrooke, Thomas G.—Orph., Brooklyn, 14-19.
- Seam, Charles—Columbia, St. Louis, 7-12. Columbia, Cincinnati, 14-19.
- Serra and Bella Ross—Avenue, Detroit, 14-19.
- Seymour and Dupree—Hippodrome, Manchester, Eng., 14-19.
- Shaw, Alice, and Daughters—Park, Worcester, 14-19.
- Shaw, Lillian—Chase's, Washington, 14-19.
- Sheehan, Edward J.—Capital, Rochester, 21-26.
- Sherman and De Forest—Victoria, N. Y., 14-19.
- Silva, Carlos—Orph., Kansas City, 13-19.
- SNYDER, GEO. B. AND BUCKLEY, HARRY—Orph., Omaha, 7-19. Orph., Kansas City, 21-26.
- Spaulding—Keith's, Boston, 14-19.
- Stenhouse, Ed, and Co.—Orph., Brooklyn, 14-19.
- Stewart, Cal—Keith's, Phila., 14-19.
- Stuart, Marie—Keith's, Boston, 14-19.
- Sullivan and Weston—Keith's, Phila., 14-19.
- Sully, Lew—Avenue, Pittsburgh, 14-19.
- Sully, Brothers—Portland, Me., 14-19.
- Sweet, Charles R.—Victoria, N. Y., 7-12.
- Swickard, Mr. and Mrs.—Paragon, London, 14-19.
- Sylvester, Lawrence—Criterion, Tampa, Fla., Feb. 29-14-19.
- Tege and Daniels—O. H., Chicago, 14-19.
- Terry and Lambert—Empire, Swansea, 13-19. Newport, Eng., 21-26.
- Thompson, John—Arch St., Phila., 14-19.
- Thomson, Harry—Orph., New Orleans, 21-26.
- Thorne, Mr. and Mrs. Harry—H. and S., N. Y., 14-19.
- Poll's, Hartford, 21-26.
- Thurp, Clara—Orph., San Francisco, 6-26.
- Thurston, Howard—Empire, Cleveland, 14-19. O. H., Indianapolis, 21-26.
- Thierney, J. T.—Columbia, Cincinnati, 13-19.
- Tilly, Feat—Shea's, Buffalo, 14-19.
- Tomkins, William—Sheedy's, New Bedford, 14-19.
- Toreador Quartette—Empire, Cleveland, 14-19. Temple, Detroit, 21-26.
- Trask and Gladden—Main St., Peoria, 14-19. Orph., New Orleans, 25-14-19.
- Travers, Roland—Edison, Winnipeg, 7-19.
- Trocadero Quartette—Empire, Cleveland, 14-19.
- Urganshart—Avenue, Detroit, 14-19.
- Valmore and Hinton—Baltimore, 14-19.
- Chase's, Washington, 21-26.
- Van Focson and Macaulay—Keith's, N. Y., 14-19.
- Van, Gladys—Keith's, Providence, 14-19.
- Vassar Girls—Orph., Hartford, 14-20. Poll's, Waterbury, 21-26.
- Village Choir—Orph., Hartford, 14-20. Poll's, Waterbury, 21-26.
- Vyner, Idella—Palace, Boston, 14-19.
- Waldron, Max—Empire, Cleveland, 14-19.
- Walton and Macintosh—Chase's, Washington, 14-19.
- Watson Bros. and Tenny—Howard, Boston, 14-19.
- Wartburg Brothers—Keith's, Boston, 14-19.
- Watsons, Mr. and Mrs. H. W.—Keith's, N. Y., 14-19.
- Watson, Hutchings, Edwards Co.—Portland, Me., 14-19.
- Wayburn's, Ned, Minstrel Misses—H. and S., N. Y., 14-19.
- Welch, Jas. and Colla—Arch St., Phila., 14-19.
- Welch, Lew—Keith's, Boston, 14-19.
- Welton Troupe—Orph., Kansas City, 13-19.
- Weason, Walters and Weason—Orph., Denver, 14-19.
- West and Van Sien—Proctor's 5th Ave., N. Y., 14-19.
- Weston, William—Orph., N. Y., 21-26.
- Weston Sisters—Howard, Boston, 14-19.
- Wheeler and Murray—O. H., Amsterdam, N. Y., 21-26.
- White and Simmons—Park, Youngstown, 14-19.

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PAIR OF EYES, W. Va., March 17-19.
 PATTON W. B. J. M. Stout, mgr.; Wilmington, Del., March 14-16, Camden, N. J., 17-19.
 PECK'S BAD BOY (Lever J. French, mgr.); Corning, Pa., March 18-19, 20, Fredrick, Md., 21, Erie, Pa., Mo., 18, Maryland 19, Charleston, 21, Albion, 22, Centreville 23, New London 24, Fairfeld 25, Ottumwa 26.
 PINK'S BAD BOY (Southern; Harry Beaver, mgr.); Raleigh, N. C., March 15, Durham 16.
 PICKINGS FROM PUKE (Ollie Mack and Jos. M. Galtier, mngs.); Erie, Pa., March 21-23.
 QUEEN OF THE WHITE SLAVES (W. McCanley, mgr.); New York City March 14-19.
 QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.); Pittsburgh, Pa., March 14-19, Philadelphia 20, Washington, 21, Baltimore 22, St. Louis 23, Cincinnati 24, Cleveland 25, Buffalo 26, Detroit 27, Chicago 28, New York City March 14-19.
 QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.); Middletown, O., March 15, Xenia 16, Circleville 17, Lancaster 18, Nelsonville 19, Cambridge 20, Washington, Pa., 21, Waynesburg 22, McKeesport 23, Uniontown 24, Franklin Park, Ill., 25, Quincy Adams Sawyer (Central; C. H. Smith, mgr.); Brooklyn, N. Y., March 7-19, Jersey City, N. J., 21-26, New York City 28-April 2.
 REHN, D.A. AND OTIS SKINNER; Boston, Mass., March 7-19.
 ROBER, KATHERINE; Fitchburg, Mass., March 14-19, Northampton 21-26.
 ROBSON, A. L. (Coley Rossonnet, mgr.); New York city March 14-19, Philadelphia, Pa., 21-26.
 ROBERTS, FLORENCE (Frederic Belasco, prop.); D. Price, mgr.; Greeley, Colo., March 15, Cheyenne 16, 17, 18, Laramie 17, Rock Springs 18, Ogden, 19, Salt Lake City 20, Casper, Cal., 20, Woodland 20, Stockton 20, 30.
 ROBERTSON, FORBES, AND GERTRUDE ELIZABETH; New York city March 7-19.
 ROBINS AND ANNE (Wm. C. Brownett, mgr.); Hot Springs, Ark., March 15, Little Rock 16, Pine Bluff 17, Greenville, Miss., 18, Jackson 19, New Orleans, La., 20-26.
 ROBSON, JEANOR; New York city March 7-April 2.
 RUDOLPH AND ADOLPHE; Cleveland, O., March 13-19, Youngstown 20-26.
 RUSSELL ANNIE; Rochester, N. Y., March 15, Erie, Pa., 16, Riverside, O., 17, Ft. Wayne, Ind., 18, Grand Rapids, Mich., 19.
 SAG HARBOR (Wm. R. Gross, mgr.); Los Angeles, Cal., March 14-16, Pasadena 17, Santa Ana 18, San Bernardino 19, Orange 20, Redlands 21, Burbank 22, San Luis Obispo 24, Santa 25, Oakland 26.
 SANFORD, WALTER; Christchurch, N. Z., March 14-19.
 SHADOWS OF A GREAT CITY; Hartford, Conn., March 14-16, New Haven 17-19, Bridgeport 21-23, Fall River, Mass., 24-26.
 SHANNONS, THE (Harry Shannon, mgr.); Manington, Va., March 17, Morgantown 18, Kingwood 19, Flushing Meadows, Md., 22, Tonawanda 23, Weston 24, Salem 25.
 SREA, THOMAS (Jas. Wall, mgr.); Altoona, Pa., March 14-19, Johnstown 21-26.
 SEIDMAN, ALICE (Wm. C. Brown, mgr.); Chester, Pa., March 15, Wilmington, Del., 16, Burlington, N. J., 17, Atlantic City 18, 19.
 SI PLUNKARD (Jack Sawyer, mgr.); Oswego, Kan., March 14-19, Marysville 18, Fredonia 17, Independence 18, Coffeyville 19.
 SIDNEY, GEORGE; Washington, D. C., March 14-19.
 SKY FARM (R. J. Kirke, mgr.); Lawrence, Mass., March 14, Haverhill 15, Brockton 16, New Bedford 17, Taunton 18, Worcester 19, Springfield 20, Lowell 21, Andover 22, Amesbury 23, Lynn 24, Salem 25, Boston 26.
 SLAVES OF THE MINE; San Francisco, Cal., March 13-19, Oakland 20, Sacramento 22, Stockton 23, Fresno 25,akersfield 26, Los Angeles 27-April 2.
 SMALL, EDWARD (Wm. C. Brown, mgr.); Erie, Pa., March 15, Buffalo, N. Y., March 15, Jamestown, Wis., 16, Milwaukee 17-Philadelphia, Pa., March 20-26.
 STODDARD, JAMES H.; Philadelphia, Pa., March 20-26.
 STUART, RALPH; Jersey City, N. J., March 14-19.
 SULLY, DANIEL (Willie E. Boyer, mgr.); San Francisco, Cal., March 6-19, San Jose 20, Santa Cruz 21, Woodland 22, Oakland 23, 24, Sacramento 25, 26.
 SUPERA (Hanson's); Youngstown, O., March 14-16, Erie, Pa., 17-19.
 SWEET CLOVER (A. A. Thayer, mgr.); Pittsburg, Kansas, March 15, 16, Boonville, Mo., 17, Carrollton 22, Moberly 23, Louisiana 24, Alton, Ill., 25.
 THE CHARITY NURSE (John M. Cooke, mgr.); Norfolk, Va., March 14-19, Washington, D. C., 21-26.
 THE COUNT CHAIRMAN (Gloria W. Savage's); New York City Nov. 24-Indefinite.
 THE EARL OF PAWTUCKET (Kirke La Shelle's; H. S. Daniels, mgr.); Scranton, Pa., March 15, Syracuse 16, Albany 17, Watertown 18, Ogdensburg 19, Montreal, Can., 21-26.
 THE ETHERIAL CITY; St. Joseph, Mo., March 17, Omaha, Neb., 18-19.
 THE FAULT LINE (Chas. H. Wuerns, mgr.); Chicago, Ill., March 13-19, St. Louis, Mo., 20-26, Birmingham, Ala., 28-April 2.
 THE FAST MAIL; Penn Yan, N. Y., March 15, Watertown, N. Y., 16, Elmira 19.
 THE FATAL WEDDING; Indianapolis, Ind., March 14-19, Cincinnati, O., 21-26.
 THE FATAL WEDDING (Sullivan, Harris and Woods, mngs.); New York City March 15, Owatonna 16, Mankato 17, Rochester 18, La Crosse 19, The FATAL WEDDING; Hoboken, N. J., March 13-16, Elizabeth 17-19.
 THE GREAT SWEEPER (Smith O'Brien; Rowland and Clifford, mngs.); Wheeling, W. Va., March 14-16, Canal Dover, O., 17, Uhrichville 18, Coshocton 19, McConnellsville 21, New Lexington 22, Athens 23, Columbus 24, Marietta 25.
 THE GOVERNOR'S SON (Fred Noble, mgr.); Montreal, Can., March 14-19, Quebec 21-23, Ottawa 24-26, Kingston 28, Hamilton 29, Galt 30, Guelph 31.
 THE GREAT TRAIN ROBBERY; Philadelphia, Pa., March 14-19.
 THE GREAT WHITE DIAMOND (Walter Fowler, mgr.); Chicago, Ill., March 13-19, St. Louis, Mo., 20-26, Chicago 27, April 2.
 THE HEAD OF MARVIN DEAD (David Belasco, mgr.); Racine, Wis., March 15, Aurora, Ill., 16, Rockford 17, Janesville, Wis., 18, Joliet, Ill., 19, Chicago 20-26.
 THE HOOSIER GIRL (Gus Cohn, mgr.); Wilmington, O., March 15, Jeffersonville 16, Bellefontaine 17, Marion 18, Findlay 19.
 THE IRISH PAWBROKERS (Joe W. Spears, mgr.); Elgin, Ill., March 15, Titusville 16, Oil City 17, Meadville 18, New Castle 19.
 THE KING OF DETECTIVES; Cleveland, O., March 14-19.
 THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mngs.); Lawrence, Mass., March 14-16, Buffalo, N. Y., 21-26, Syracuse 31-April 2.
 THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mngs.); Akron, O., March 17-19.
 THE LITTLE HOMESTEAD (Wm. McCanley, mgr.); Mannington, W. Va., March 15, Morgantown 16, Brownsville 17, Parkersburg 18, Wheeling 19, Cantonville 21, Jacksonville 22, Latrobe 23, Irwin 24, McKeesport 25, Washington 26.
 THE MAN FROM SWEDEN (Fred W. Falkner, mgr.); Aberdeen, S. D., March 15, Watertown 20, Sioux Falls 21, Rapid City 22.
 THE MAN WHO DARED; Brooklyn, N. Y., March 7-19.
 THE MINISTERS DAUGHTERS (Grover Bron, mgr.); Buffalo, N. Y., March 13-19, Albany 21-23, Troy 24-26.
 THE MISSOURI GIRL (Western; Fred Raymond's); Meriden, Conn., March 15, Windsor 16, Plainfield, N. J., 17, Somerville 18, Plattsburgh 19, Kathlamet 21, Ocean 22, Mettete 23, Coastal Falls 24, Iron Mountain, Mich., 25, Escanaba 26, Gladstone 28, Manistique 29.
 THE MISSOURI GIRL (Eastern; Fred Raymond's); Mt. Neenah 16, De Pere 19, Bay Shore, L. I., 21, Sayreville 22, Patchogue 23, Southampton 24, Riverhead 25, Greenport 26, Troy, N. Y., 29, 30.
 THE NIGHT BEFORE CHRISTMAS (Edna W. F. Mann, mgr.); Washington, D. C., March 14-19.
 THE NIGHT BEFORE CHRISTMAS; Ashtabula, O., March 15, Akron 17-19.
 THE PARISH PRIEST; Philadelphia, Pa., March 14-19.
 THE PEDDLER; Jersey City, N. J., March 14-19.
 THE PIT (Wm. A. Brady, mgr.); New York city Feb. 26-Indefinite.
 THE POWER OF LOVE (Fisher and Davis, mngs.); Philadelphia, Pa., March 14-19, Washington, D. C., 21-26, Philadelphia, Pa., 24-April 2.
 THE PRIDE OF FENNICO; St. Joseph, Mo., March 14-19, Chicago 21-26.
 THE SIGN OF THE CROSS (Fred G. Berger, mgr.); Hazelton, Pa., March 17, Pittston 18, Carbondale 19, Courtland 21, Auburn 22, Watertown 23, Oswego 24, Randolph 25, Cortland 26.
 THE SIGN OF THE FOUR; St. Paul, Minn., March 13-19.
 THE SWITCHMAN'S DAUGHTER; Philadelphia, Pa., March 14-19.

THE VILLAGE PARSON: Providence, R. I., March 18.

THE VILLAGE POSTMASTER: G. J. Wadley, Bangor, Me., mgr.: Atlantic City, N. J., March 16-18, New Brunswick 18, Ht. Roonton 18, Pannale 19, Brooklyn, N. Y., 21-20.

TEN N NIGHTS IN A BAR ROOM (Katie La Shellie, mgr.): New York City Jan. 8—March 14-19.

THE VOLUNTEER ORGANIST: Pittsburgh, Pa., March 14-19.

TEMPERATURE: Marie; Worcester, Mass., March 19, Springfield 18, Hartford, Conn., 17, Watertown 18, New Haven 19.

TEN NIGHTS IN A BAR ROOM (Gas. Silver's): Munsey, Pa., March 15 Jersey Shore 16.

TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Mexico, D. F., March 18, Sturgeon 18, Higgins 17, Brunswick 18, Gallatin 19.

THELMA (Dixon and Clifton, mngs.): Plakhill, N. Y., March 18, Haverland 19.

THOMAS (Fred E. Taylor, mgr.): Portland, Ore., March 14-16, Seattle, Wash., 17-19, Tacoma 21, Boise City, Idaho, 21, Peostello 24, Salt Lake, U. S., 20, 20, Denver, Col., 20-21.

THROUGH FIRE AND WATER (Gas. H. Wallick's): Albany, N. Y., March 14-18.

TO DIE AT DAWN (J. M. Ward, mgr.): Troy, N. Y., March 14-19, Springfield, Mass., 17-19, Hartford, Conn., 18, Albany, N. Y., 24-26.

TO PRODUCE TO REGO: Kansas City, Mo., March 13-19.

TWO LITTLE WAIFS (No. 1): Ligeia J. Carter, propt.; Jamestown, N. Y., March 15, Connecticut, N. Y., March 17, Niles 18, Lorain 19, Cleveland 21-26.

TWO MERRY TRAMPS: Vandegrift, Pa., March 15, Mercer 19, Butler 17, Ellwood City 18.

UNCLE HEZ (H. B. Whittier, mgr.): South Bethlehem, Pa., March 13, West Chester 18, Chester 19.

UNCLE TOM'S CABIN (Eastern): C. S. Brockway, mgr.: Rumford Falls, Me., March -15, Norway, N. H., 16, Berlin 17, Lancaster 18, St. Johnsbury, Vt., 19, Portland, Me., 22.

UNCLE TOM'S CABIN (Eastern): Al. W. Martin's; Ed 8, Martin, mgr.: Baltimore, Md., March 14-19, Pittsburgh, Pa., 21-26.

UNCLE TOM'S CABIN (Western): Al. W. Martin's; Fred Wagner, mgr.: Berlin, Cal., March 15, Stratford 16, Petrolia 17, St. Thomas 18, London 19, Topeka 21-26.

UNCLE TOM'S CABIN (Houston): Wm. Kibbler, mgr.: Manistota, Wis., March 18, Lockport 17, Big Rapids 18, Muskegon 19, Benton Harbor 21, Michigan City, Ind., 22.

UNCLE TOM'S CABIN (Houston's): Al. Gould, mgr.: Houston, Tex., March 18, Aberdeen 17, Olympia 18, Lacoin 19, Victoria, B. C., 20.

UNDER SOUTHERN SKIES (Eastern): Harry Dow Parker, mgr.: New Bedford, Mass., March 15, Manchester 16, Boston 17, Salem 18, Lawrence 19, Manchester 20, Hkton 21, Mass., 22, 23, Milford port, R. I., 26, Fall River, Mass., 20, 24, Milford April 4.

UNDER SOUTHERN SKIES (Western): Harry Dow Parker, mgr.: Monroe, Ind., March 18, Indianapolis 18, 19, Buffalo, N. Y., 21-26, Rochester 19, Chicago, Ill., 20-26, Cleveland O., 27-April 3.

UNSWINGING YANKEE: Omaha, Neb., March 14, 18, Norfolk 14, Yankee, S. D., 17, Sioux Falls 18, Sioux City, Ia., 19.

WALKER, ALACE (T. J. Locke, Jr., mgr.): Texasark, Tex., 17, Greenville, S. C., 18, Dallas 18 & 9, Paris 22, Bonham 23, Sherman 24, Dinwiddie 25, Ft. Worth 26.

WASH. BLANCHE: Salt Lake City, U. S., March 14-18, Ogden, Utah, 18, Castella 19, Boise 21, Baker City, Ida., 22, Walla Walla, Wash., 23, Portland, Ore., 24-26.

WARD AND VOKES (Charles D. Wilson, mgr.): Philadelphia, Pa., March 19.

WAS SHE TO BLAME (Ged Cariton, mgr.): Albany, Mo., March 16, Burlington Junction 17, Clarinda, Mo., 19, Rockport, Tex., 24, Corpus Christi 25.

WAY DOWN EAST (Wm. A. Brady's): Philadelphia, Pa., Feb. 26-March 19.

WAY DOWN EAST (Wm. A. Brady's): Woodstock, Wis., March 15, Burlington 16, Kenosha 18, Waukesha 19.

WEALTH AND POVERTY: Springfield, Mass., March 14-16, Holyoke 17-19.

WEARY WILLIE WALKER (Harry Dull, mgr.): St. Louis, Mo., March 19.

WEDDED AND PARTED: Chicago, Ill., March 13-19.

WEDDED BUT NO WIFE: Philadelphia, Pa., March 14-19.

WHEN WOMEN LOVE (Frank W. Nasson, mgr.): Abol, Mass., March 15, Bennington, Vt., 16, North Adams, Mass., 18, Catlin, N. Y., 19, Kingston 19, Brooklyn 21-26, Jersey City, N. J., 27-April 26.

WHY WOMEN SIN (M. W. Taylor, mgr.): Suffolk, Va., March 16, Farmville 17, South Boston 18, Danvers, N. H., 19.

WHY GIRLS LEAVE HOME: Dayton, O., March 14-18, Cincinnati 20-26, St. Louis, Mo., 27-April 2.

WILLARD, KATHERINE (Edward C. White, mgr.): Chicago, Ill., March 15, Springfield 16, Jacksonville 17, Hannibal, Mo., 18, St. Louis 19.

WILSON AL. St. Joseph, Mo., March 19.

YORK STATE FOLKS (Fred E. Wright, propt.): Newcastle, Pa., March 15, Uniontown 16, Beaver Falls 17.

YOUNG TORE HOXIE (Chas. D. Miller, mgr.): Toledo, O., March 13-15, Milwaukee 27-April 2.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 8--Indefinite.
ALCZAR (Hassan and Mayer, mgrs.): San Francisco, Cal.--Indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore., March 20. Seattle, Wash., 27-April 17.
BADWIN-MELVILLE: New Orleans, La., Sept. 12--Indefinite.
BOWDOIN SQUARE: Boston, Mass.--Indefinite.
BOYLE: Nashville, Tenn.--Indefinite.
CANTLE SQUARE: Boston, Mass.--Indefinite.
CENTRAL (Grace and Thall, mgrs.): San Francisco, Cal.--Indefinite.
CENTURY THEATRE (Sydney Rosenfeld, mgr.): New York city March 14--Indefinite.
DARTY AND SPECK: Philadelphia, Pa.--Indefinite.
ELYSIUM (Wm. Wilson, mgr.): New Orleans, La., Nov. 21--Indefinite.
EMPIRE: Columbus, O.--Indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21--Indefinite.
FERRIS: Minneapolis, Minn.--Indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15--Indefinite.
GERMAN: Philadelphia, Pa.--Indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.--Indefinite.
GOLDEN BROTHERS' STOCK (Wm. Triplett, mgr.): Wichita, Kan., Feb. 20--Indefinite.
HOPKINS: Memphis, Tenn.--Indefinite.
IRVING PLACE THEATRE (Heinrich Couried, mgr.): New York city--Indefinite.
MORDANT-HUMPHREY STOCK: Albany, N. Y., March 14--Indefinite.
NYLL-MOROSCO (Chas. Astor Parker, mgr.): Los Angeles, Cal., March 6-26.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.--Indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 20--Indefinite.
PROCTOR'S FIFTH AVENUE: New York city--Indefinite.
PROCTOR'S 125th STREET: New York city--Indefinite.
SPOONER (Mrs. Spooner, prop.): Will McCallister, mgr., New York, N. Y., Aug. 22--Indefinite.
THANHOUSER: Milwaukee, Wis.--Indefinite.

REPERTOIRE COMPANIES

AUREY STOCK (Eastern: Wm. Davidge, mgr.; New London, Conn., March 14-19, Lynn, Mass., 21-26.)

AUREY STOCK (Western: Carl Brehm, mgr.; Hamilton, Can., March 13-19, St. Catharines 20-26, Niagara Falls, N. Y., 28-April 2.)

BENNETT-MOULTON (W. A. Partello, mgr.; North-ton, Pa., March 14-19.)

BENNETT-MOULTON (W. A. Partello, mgr.; Long Beach, N. Y., March 14-19.)

BENNETT-MOULTON (W. A. Partello, mgr.; Flatbush, N. Y., March 14-19, St. Albans, Vt., 21-26, Salem, Mass., 4-9.)

BENNETT-MOULTON (Ira H. Newall, mgr.; Gloucester, Mass., March 14-19, Gloucester, N. H., 21-26, Norfolk Va., April 4-indefinite.)

BENNETT-MOULTON (J. M. Torr, mgr.; New Castle, Pa., March 21-26, Oil City 28-April 2.)

BUTLER-MCGEE (M. C. McGee, mgr.; New Kensington, Pa., March 14-16, Belle Vernon 17-19, Monongahela 21-26.)

BRICKENRIDGE, CHARLES STOCK; Chaunte, N. C., March 13-19, Yates Center 21-23, Iola 24-26, Scammon 28-30.

BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.; Erie, Pa., March 14-19.)

CARPENTER, FRANK (E. D. Davenport); Trenton, N. J., March 14-19.

THE NEW YORK DRAMATIC MIRROR



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HARRISON GREY FISKE,

EDITOR.

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STAGE CHILDREN IN LONDON.

It will be remembered that the English Parliament some time ago was exercised—somewhat gratuitously—for the welfare of children employed in the theatres of London. It was alleged by professional reformers with the superficial knowledge of that class of industrious but by no means infallible persons that the children of the stage were in a bad way socially, morally and educationally, while it was shown by distinguished actors and others familiar with the facts that the children of the theatre in England—as they are, by the way, in this country—were among the happiest and best cared for in any walk of life. One proof of this fact cited—and the same is true also in this country—was that many of the best known players of the day began in the profession as stage children.

The reformers prevailed in a way, however, and it may be admitted that one effect of the agitation promises to show good results, as it has reduced the schooling of the children of the theatre in London and other large cities from individual impulse and opportunity to a common system that has been made obligatory. There is no doubt that more or less attention had been paid by the proper persons to the schooling of stage children, or that those children had, in fact, enjoyed at least average advantages in the way of tuition before this agitation; but Parliament apparently decided that system was necessary in this matter, and passed a statute to the effect that no child should hereafter be employed in the theatre unless its education was guaranteed by the employing manager. Of course, there may be thousands of children—and there probably are thousands—in other employments about which neither reformers nor lawmakers have disturbed themselves—children with none of the advantages that accrue to those in stage employment; but that is another matter.

The new decree makes it necessary for a theatre manager who employs children to provide for his young charges at least three hours of schooling a day. In obedience to this law several regular schools have been established in the larger theatres where

children are employed in number, and daily "behind the scenes" all the appliances and uses of regular schools are seen. The children are separated into grades, in accordance with their ages and acquirements, and drilled in the various studies of the primary schools by duly licensed teachers. The hours of the schools are from 9 A. M. until noon, and four days a week are devoted to reading, history, writing and arithmetic. Special subjects, as geography, map drawing and English literature, are treated on the remaining days. The rudiments of music and physical drill are not taught regularly to the stage children, as the authorities recognize that in the course of their stage work these matters are fully covered.

While no one can urge anything against the wisdom of this system of instruction, as it provides certainly for the elementary education of the children of the stage in England, there does not appear to have been any testimony that such children have been neglected in this respect. As a matter of fact, it would be difficult to find anywhere in England or in this country a class of children better off on the whole than are the children of the stage. For them great concern always is shown by parents, guardians and others responsible for their well being, and this always without the intervention of law, which in the past in this country often has harassed and hindered them. The lot of children of the stage in ordinary circumstances is more happy than that of children in any other field of effort, if it is not even happier than that of children under any other conditions of life, for reasons not necessary to detail. And proof of the fact that stage children grow to usefulness and dignity, in line with their vocation, is seen in the scores of adult players who have developed from childhood and youth in the atmosphere of the theatre.

AN INTERESTING CASE.

A CASE recently decided in Paris suggests that in all civilized countries certain underlying principles of law based on the right of opinion of the individual are common. The case in question related to an individual idea as to decency that was upheld.

A Paris manager brought suit for damages against an actress for her refusal to appear in a certain play. The defense of the actress was that she did not object to appearing in the play, or in the role in the play assigned to her, but that the costume she was ordered to wear was indecent, as it left parts of the body nude and offended the actress' sense of modesty.

When the case was called and the judges heard the testimony of the actress they directed her to bring the offensive costume to court and there wear it, that they might judge for themselves as to the soundness of her contention. At the next sitting of the court the actress appeared and donned the costume. After viewing her in the dress the court held that the actress was right in her objection to it.

In delivering the opinion of the court, Judge GEORGES LAFRANCOIS-DEVAUX said: "It must be admitted that in appearing in certain roles an indecent costume tends to depreciate an actress' talent in the public eye. Moreover, a manager has no right to assail an actress' ideas of modesty."

This judgment appeals to common sense, and there can be no doubt that in a like case in any dignified English-speaking court a similar holding would be found.

SALE OF THE LYCEUM EFFECTS IN LONDON.

It was rather a melancholy spectacle to attend the sale of the effects and fittings of the now defunct Lyceum Theatre, where Henry Irving and many other notable players had for quite a century entertained and interested the public. I remember Irving in all of his great roles and the fashionable audiences he attracted, but now the only speaking part on the stage was that of the auctioneer, and the purchasers and loungers attracted by curiosity made up the last audience that will assemble within its once cherished walls. In another week the edifice will be in the hands of the house-breakers, and in a month only a blank slip of land with chaotic debris will be there to remind the passersby of a once popular theatre.

There was not a large crowd present at the sale. I expected to have seen more members of the dramatic profession, but the only man connected therewith that I observed was Arthur Wing Pinero, who was at one time a professional actor—and not a particularly good one, either—and a modest member of Henry Irving's company just after he acquired the theatre from the late Mr. Bateman, the American manager who failed to make the Lyceum pay in the long run, or, rather, in the absence of long runs. Mr. Pinero was doubtless attracted to the sale by a reminiscent sentiment, and to recall the days when he was obscure and hopeful (at a small salary) of one day perhaps taking rank as a popular comedian. Another ex-actor dropped in, Sir Squire Bancroft, who is the most ubiquitous man in London. He misses no function whatever, and is to be seen everywhere, with his monocle in his left eye. He also at one time was a member of Irving's company and played the Abbé Latour in the late Watts Phillips' French Revolution drama, The Great Heart. His impersonation was a respectable, harmless effort, which is the best that can be said of it. He played no other part, and when the run of the piece was over ceased to be a member of the company. He certainly was not knighted because of his shining abilities as an actor. He went in for society, possesses a comfortable fortune, dines and wines people of influence, is tactical and pleasant mannered, a courteous wit, and hence the handle to his name. Augustus Harris was knighted, not because he was the manager of Drury Lane, but because he held a municipal post of honor in the city of London. I fancy he was a sheriff, as he used to drive about in a highly ornamented gilt coach, with stupendously embellished blinkers. The prices bid for the articles at the sale were

relatively small. The contents of Irving's private room brought less than \$25, and Miss Terry's dressing room fittings realized exactly \$3.50. Ellen must have wept when she read these cynical figures in the papers. The public was evidently not in the mood to purchase souvenirs. Of all who were grieving over the last scene of the Lyceum none took it more to heart than the stage door keeper, one Michael Barry. His own little box had been under the auctioneer's hammer. The fender at his bedside was Lot 52, and chalk letters proclaimed that the very desk at which he was sitting to be Lot 51.

"Sorr," he said, "it's a heartbreakin' business. I've been here at this window and in this chair, sorr, for twenty-eight years, and I never thought this would be the end of it. It's cruel to see the old house going. Memories? Bless ye! the place is full of 'em! Ye can't walk a board that couldn't tell ye a tale of great people. We've had kings here, sorr. The King of Sweden himself came to this window one night. Sure, he should have gone to the front door, but, anyhow, he lands in here with an officer. 'I'll take ye where ye want to be,' says I, and so I did. Our King Edward, when he was Prince of Wales, used to come when he had a night off. Oh, Sir Henry always had lots of swell friends, and he enjoyed their company."

Those who organized the sale scarcely did justice to themselves or to Irving. The public was allowed to roam over all parts of the place, including the rooms that in the working days of the theatre were private. One room was strewn with letters to Sir Henry Irving. A visitor showed a communication that he had just annexed. It was from a now important American writer asking Sir Henry to accept a certain play. Another room was carpeted chiefly with checks that had been paid and returned to the issuer, Comyns Carr, the late managing director of the Lyceum company, who is a clever after-dinner speaker, but I should say an indifferent business man. The public stole a number of these, some of which were of personal interest, as showing how much had been paid to so-and-so for such-and-such. All these checks and letters ought to have been removed or destroyed before the theatre was thrown open to all who cared to enter. The room in which the Beefsteak Club was held presented several objects of interest—such as the grid and the paneling—but they went for a song to the Hebrews, who, as usual, were on hand to pick up bargains, and they secured not a few.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

GEORGE BOWWORTH, San Francisco: The French opera, *Mile. Nitouche*, has been done here in English with success.

R. C., St. Louis: Apply to managers of your own city and accept any position, however humble, that is offered.

LOUISE REYNAUD, New Orleans: 1. Marcia Van Dresser has played in *The Palace of the King* and *Francesca da Rimini*. 2. With the *Comedie Opera* company this season.

F. A. M., Alexandria, La.: A man at twenty-five is not too old to become an actor. Some there are who should have waited until they were that age.

Mrs. L. M. H., Milwaukee: 1. Mrs. Langtry could not have played *La Tosca* in this country, as Fanny Davenport owned the American rights. 2. Not to THE MIRROR's knowledge, anywhere. 3. Mrs. McKee Rankin is not acting this season.

M. O. C., Washington, D. C.: 1. Jerome Sykes played the *Genie* in *Christ and the Wonderful Lamp* at the Victoria Theatre, New York, January, 1900. 2. Edna Wallace Hopper was not in the cast.

A. B. B., Hartford, Conn.: George Bernard Shaw's agent in this country is Elizabeth Marbury, Empire Theatre Building, New York. Henrik Ibsen has no agent here, as only one of his plays, *When We Dead Awaken*, is copyrighted in the United States. His address is Christiania, Norway.

A. H. LAIDLAW: *Carmen* was produced for the first time in America at the Empire Theatre, New York, Dec. 24, 1896, with this cast: Libengon, Ernest Leicester; Sarceda, Thomas Kingston; Mendes, Luigi Lablache; Bernal d'Alia, William Farren, Jr.; Priest, J. Findlay; Pedro Diaz, Forrest Flood; Daucaire, John Blair; Remendado, Charles Forrest; Sergeant, George Humphrey; Dolores, Edie Shannon, and Carmen, Olga Nethersole.

TWO LOVERS OF SHAKESPEARE, Wellesley College: 1. THE MIRROR knows of not a single reference in Shakespeare to smokers' pipes and tobacco. But there are two references to pipe—*i. e.*, "A pipe, for Fortune's finger to sound what stop

she please," *Hamlet*, Act III, Sc. 2; and "the basest horn of his boot is more musical than the pipe of Hermes," *Henry V*, Act III, Sc. 1. 2. As you have disappointments in procuring THE MIRROR at your newsmen's, why not order it from this office, or from a Boston newsmen's?

INQUIRY: Edie Elialet was the first Hazel Kirke, at the Madison Square Theatre, Feb. 4, 1880. The play ran until May 31, 1881, for 460 consecutive performances. Other Hazels were Carrie Wyatt, who succeeded Miss Elialet; Carrie Turner, Miss Hester, Miss Osborne, Annie Russell, Jean Burrows and Jaffrey Lewis. It is obviously beyond the MIRROR's time and reasonable scope to tell you who was the very last Hazel that ever appeared anywhere. As your communication is anonymous, you really do not deserve the above information, for usually we pay no attention to anonymous letters of inquiry.

MAT FRANKMAN, Louisville, Ky.: 1. The best dancers this stage has ever known were: Steve Rogers, Andy McKee, Frank Kerns, Billy Courtwright, Harry Bloodgood, Billy Ashcroft, Laneshire Johnny Williams, Tommy and Willie Daly, Bobby Neumcomb, Tony Hart, Pat Rooney, Sr., and Kitty O'Neil. 2. The best song and dance teams ever known were Delahanty and Hengler and the Big Four: Lester, Allen, Smith and Waldron. 3. Little Mack, Cool Burgess and Frank McNeil were eccentric dancers. 4. Fred Stone is the best living eccentric dancer. 5. Tommy Hengler was the father of the present Hengler Sisters. He was the best of all the neat dancers.

FUELED MANAGER, Boston: Make your announcements read: "Manager Blank offers" such and such an attraction, as "offers" is a much better word than the ridiculous "presents," which has become monotonous. A manager would do well, by the way, to follow the old custom in vogue before the theatre was commercialized, that of "starring" his actor or play, and not himself. The old managers modestly put their names at the bottom of a bill, or in some other inconspicuous place, realizing that the public does not know the manager, and does not care to know him, in this association. It is the actor or the play that the public pays to see and to know.

G. L. C., Washington, D. C.: There was nothing strange in those "half dozen" professionals refusing your requests for their "autographed photos," even if you did inclose stamps. Actors have to pay for their photographs, and are, as a rule, too busy to the one up, address and mail it to a stranger, who may, for all they know, be a "send," intending to sell them to some dealer. And "well-known" actors pay more than "five dollars a hundred" for their photographs. To write for an autograph is natural, among the young admirers of talent and genius, and such a request only a churl will refuse to grant. If a card and self-addressed and stamped envelope are inclosed; but to ask for an autographed photo from a stranger is, to put it mildly, overstepping the bounds.

E. C. KATZ, Fulton, N. Y.: William J. Scanlon was born in Springfield, Mass., Feb. 14, 1856. At thirteen he was known in New England as the Boy Temperance Singer. He traveled with temperance lecturers for seven years, then went on the variety stage at Harry Hill's, corner of Houston and Crosby streets, New York, with William Cronin. For a long time Scanlon and Cronin were top liners in the variety houses, their great act being *Since Terry Joined the Gang*. Then Scanlon starred with Minnie Palmer in musical comedies for two years, leaving her to star in Hartley Campbell's *Friend and Foe*. In 1881 he began to star under the management of Augustus Pitou in *The Irish Minstrels*, *Shane-na-Lawa*, and *Mavourneen*. His best known songs were "Peek-a-Boo," "My Nelly's Blue Eyes," "What's in a Kiss?" and "Plain Molly O." In the latter part of 1891 he became insane and was taken to Bloomingdale. He died there Feb. 26, 1898.

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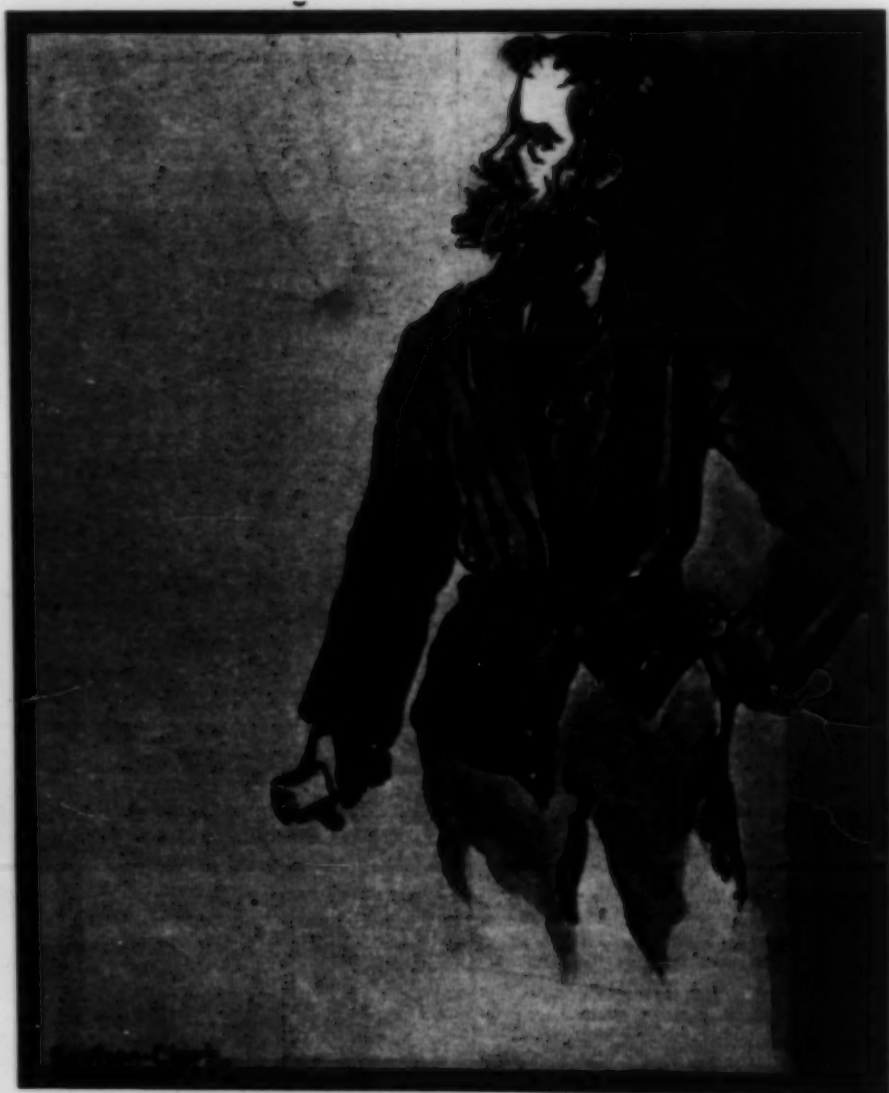
AS IT ALWAYS ENDS. By George F. Sula.
A BITTER RECKONING. By Franklin J. Thomas.
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DIZZY'S DILEMMA. By Charles Ingersoll Brown.

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THE QUEEN OF SINNERS. By Charles R. Cramer.

A ROYAL ELOPEMENT. By Everard Roberts.
THE STAIN OF CAIN. By Otto Philip Prag.
YU-NE-MO-YO. By Florence Heathcote.



GEORGE BERNARD SHAW.

THE USHER



Mr. Savage shows courage in taking a lease of the Garden Theatre for a number of years. Henry French, its first manager, was glad to give it up. It helped to bring disaster to A. M. Palmer, and Charles Frohman apparently had no desire to retain it after the present year. But the new lessee is shrewd, and he has an abiding faith in the proverbial "Savage luck."

The Garden is one of the best proportioned playhouses in the town. It has become shabby through neglect, but it will be refurbished before Mr. Savage opens it next Autumn with his English production of *Parsifal*. The auditorium is of good size, and the stage is well designed either for large or small productions.

But Madison Avenue and Twenty-seventh Street is off the line. It is not a location that promotes a transient patronage or admits of a "night sale." The subway station at Twenty-eighth Street will make the theatre more accessible to uptown residents than it has been hitherto, but Mr. Savage will have to place his chief reliance upon presenting entertainments so attractive that the public will seek them in an out-of-the-way neighborhood. It was in that way that he established the Studebaker in Chicago, and he may accomplish a similar triumph with the Garden here.

Patti's tour was a mistake. The singer made money, it is true, but she effaced delightful memories. Our music lovers are not particularly interested in vocal post-mortems.

Next month John B. Schoeffel, of the Tremont, Boston, will celebrate the twenty-fifth anniversary of the beginning of his theatrical management in that city. The Abbey wreck practically wiped out Mr. Schoeffel several years ago; but he had strong friends and indomitable pluck. He began all over again, and to-day he is prosperous and successful, and the chief owner of the most profitable theatre in Boston.

Mr. Schoeffel has taken Nance O'Neill's management for a term of years. After an unsuccessful engagement at the Boston Columbia recently she arranged with Mr. Schoeffel for a series of matinees at the Tremont. These have been highly successful, both artistically and financially, the attendance testing the capacity of the large theatre.

Recognizing Miss O'Neill's abilities and believing in her future under first-class management, Mr. Schoeffel arranged to take the direction of her starring tours. She will continue to appear at the Tremont and in neighboring New England cities during the rest of the present season. Miss O'Neill has an extensive repertoire, including twenty-seven modern and classic roles.

Hannele, Gerhart Hauptmann's allegorical play, has been performed recently at the Royalty Theatre in London. When the Rosenfeld Brothers gave this work at the Fifth Avenue Theatre a number of years ago it failed to attract the crowd, but it made a profound impression and gave rise to fierce discussion. Hauptmann's "dream poem" is praised in London, but its inner meaning seems to be misunderstood by the critics. "Except that the dream is cast in a realistic atmosphere of drunken villagers, Hauptmann has no moral to point," says one writer, totally ignoring the solemn significance of the character of the Stranger, and the pathos and beauty embodied in the character and visions of the poor peasant girl hovering on death's brink.

Some time ago Sydney Cowell wrote to several music publishers, in behalf of the members of the Actors' Fund Home, requesting new music with which to replenish their stock in hand. Miss Cowell writes: "In reply we received substantial installments from the firms of Messrs. Witmark and Sons, Hitchcock and Van Tiler. After receiving these generous contributions I got a letter from Julius P. Witmark, in which he said that he would have the Home placed on his monthly new issue list to receive everything published by his house. Since the receipt of Mr. Witmark's letter each month has brought us a goodly supply of the very newest music, vocal and instrumental, and in January several handsome books came in addition, gratefully welcomed in our library. Some of our little community are musically gifted, all love music, and I cannot express how we appreciate this unostentatious goodness. It is, indeed, a direct contradiction to the statement that we are 'world forgetting, by the world forgotten.' I know THE MIRROR is always willing to recognize kindness and generosity wherever it is to be found, so I thought perhaps you would favor us by allowing us to make our acknowledgments in a public form."

Harry P. Mawson, chairman of the American Dramatists' Club Committee on Legisla-

tion, reports that bills for the protection of manuscript plays recently introduced in the legislatures of Massachusetts, Iowa and Virginia are progressing favorably. Efforts are being made also to secure the passage of the same sort of legislation in Rhode Island and Kentucky. Half a dozen States have enacted the law fathered by the Dramatists' Club, and the belief is that when it is adopted by a majority of the States it will prove even more effective than the Federal copyright law in protecting dramatic property and punishing play pirates.

Under the foreclosure of a mortgage held by the Fidelity Trust Company against the estate of Emanuel Levi the Star Theatre, of Buffalo, is to be sold at public auction on March 29. The Star is the Trust's first-class house in Buffalo. The lease is held jointly by Stair, Sterling and Whitney.

A dispatch from Galveston, Texas, recently described the finding by a hunter of a casket in a swamp near Galveston Bay, some twenty miles from the city, and the belief was expressed that it contained the remains of Charles Coghlan, which were washed out of the local cemetery at the time of the flood. THE MIRROR's representative at Galveston, who was asked to investigate the matter, reports as follows: "The body recovered was not Coghlan's, but a woman's. The supposition that it might have been the actor's arose from the fact that the casket was one of a style in use many years ago, and different in shape from those used at the present day. It was in such a casket that Coghlan's body was placed."

Wheeling, W. Va., was made a week's stand for Ben Hur last week. A correspondent writes respecting the engagement: "The attendance was disappointing until Thursday night. On that day the management sent a chariot out in the streets with the driver in costume, preceded by a bugler—a form of advertising characteristic of a minstrel show. The reason why the public did not patronize Ben Hur very liberally here was on account of the objection to the two-dollar price for seats, and the discomfort in the atmosphere of the theatre caused by the constant opening of the stage door to let in and out the animals and supers."

Gabrielle d'Annunzio's son, a boy of twelve, has shown remarkable aptitude for the stage. It is said. He has acted for some time successfully in amateur theatricals, and not long ago he made a regular debut in the leading part of Giacosa's beautiful little play in verse, called *A Game of Chess*. The character assumed by young d'Annunzio was that of a page who in the days of chivalry is forced by the father of a young, high-bred girl, with whom he falls in love, to play a game of chess, her hand being the result of victory or his own death of defeat.

REMARKABLE TRIBUTE TO MRS. FISKE.

Mrs. Fiske is well on her way across the Continent, and on March 21 will begin a month's engagement at the Grand Opera House, San Francisco, where in addition to Mary of Magdala and Hedda Gabler she will appear in *Divorcons*, A Doll's House, and A Bit of Old Chelsea, in all of which plays she will be new to the San Francisco public.

A remarkable testimonial to Mrs. Fiske as an actress and to Mary of Magdala, in which she is appearing on her Western tour, as a drama, was tendered in Denver by the Rev. John H. Houghton, rector of St. Mark's Episcopal Church, of that city. At the morning service in his church on Sunday, preceding Mrs. Fiske's Denver engagement, the Rev. Mr. Houghton announced to his congregation that he had asked Bishop Olmsted, of the Episcopal Church of the West, for a special dispensation for his parishioners to attend the performance of Mary of Magdala, to be given by Mrs. Fiske. He said that the rules of his church were such that no consistent Episcopalian could attend the theatre during Lent, and hence he had asked for the special dispensation. Mr. Houghton said that he personally should purchase a box for Mrs. Fiske's performance in any event, as an encouragement to Mrs. Fiske both as an actress who long had defied the Theatrical Trust and as an artist whose production of Mary of Magdala illustrated her high aims in the drama.

Mr. Houghton went so far as to say that if Mrs. Fiske should be precluded by the Trust's control of Denver theatres from appearing in that city next season, and if he had a parish house suitable for the purpose he would tender it for her performance rent free as a token of appreciation of her artistic independence, and of her regard for the stage shown in her production of the Heyse play.

MACLYN ARBUCKLE.

Maclyn Arbuckle, who is pictured on the first page of THE MIRROR in the character of the Honorable Jim Hackler, in *The County Chairman*, has made and is making in that role one of the most notable successes of his career so far. He has, after several ventures in plays that have proved unworthy of him, found a role and a play that reveal him at his best, and with every performance at Wallack's Theatre his popularity among New York playgoers increases. Mr. Arbuckle unconsciously fitted himself for the role of the Honorable Jim when in his younger years he practiced law and took a hand in politics in Texas. His subsequent career on the stage has been marked by earnest effort, wide experience in various provinces of the drama, and stability of purpose. His present success is not the result of chance, but of sincere and honest effort in his art. Therefore he has the good will of every member of the profession.

BOOKS OF COMFORT FOR MOURNERS.

Quite a successful business of preparing obituary albums has been built up by Burrelle's Press Clipping Bureau, of New York. They read 1,500 daily newspapers from different cities of the country, and clip from them all obituary notices. Then they approach surviving relatives to see if they will not buy an album prepared from these notices and the letters of condolence they may have received. They have fixed prices for everything. Each obituary notice is 5 cents. Telegrams and cards are 10 cents. Mrs. John W. Mackay had four sets of albums prepared from the notices about her husband. There were 6,000 clippings about him. The average value of an album is \$5, while some collections cost very large sums.

Like a mountain daisy in arid plain is Daniel Sully's welcome presentation of his new play, *The Chief Justice*.—The Portland Oregonian, March 3, 1904.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The General Secretary has left town for a Spring tour in the interests of the Alliance. Last Sunday Mr. Bentley preached in Binghamton, N. Y., at Christ Church, and steps are being taken to organize a Chapter of the Alliance in that city. Next Sunday, March 29, Mr. Bentley will preach in St. Paul's Cathedral, Syracuse, N. Y., and all interested are cordially invited to the services. Utica, Lockport, and Rochester, N. Y.; Williamsport and Altoona, Pa.; Annapolis, Md., and Norfolk, Va., will be the next points to hear about the work and growth of the Alliance.

The forty-fifth regular service of the New York Chapter will be held next Sunday evening, March 20, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, at 8 o'clock. The sermon will be preached by the Rev. Canon Knowles, and the subject will be "Our Daily Bread." All are cordially invited.

Munsey's Magazine for March contains an excellent illustrated article on the Alliance, entitled "The Church and the Stage." It is from the pen of Frank S. Arnett, and all who fail to get copies can procure them from the headquarters.

Mrs. Ralph Delmore was the hostess at last Thursday's tea, and among those present were: Jessell Rogers, Ellen Maria, Mrs. Liston, St. Clair Bayfield, Mrs. Flohr, Josephine Warner, Mrs. Heloise Durant Rose, Cora E. Morlan, M. A. Jackson, Rev. F. J. Clay-Moran, Edyth Totten, M. Louise Ewen, Rena May, Charles T. Catlin, Ruth Hoyt, Josephine Arthur, "Aunt Louisa," Hannah Wyle, Marion Leland, and many others.

Mrs. Andrew J. Robinson will be hostess next week, and all members are invited.

Harry Leighton lectured recently on Shakespeare and the Alliance with great success in Lawrence, Mass., and at Bates College, Bath, Maine. A service was held in St. Paul's Church, Portland, Maine, at which the Directing Chaplain, Rev. Joseph Battell Shepherd, preached the sermon. The church was crowded, and great interest was manifested.

THE DEATH OF MAUDE WINTER.

Maude Winter, the widely known and much admired young actress, and the daughter of Mrs. Beaumont Packard, the dramatic agent, died at the home of her mother, in this city, on March 12, of consumption. She had been a victim of the disease for nearly three years, but for only eight weeks before her death was she confined to her room. Precisely a year ago her sister Ethel, aged fourteen, succumbed to the same malady, in California.

Miss Winter was born twenty-five years ago, in California, and there she passed her childhood and received her early education. She possessed a love for the stage by right of heredity, and her talents as an actress came down to her from several generations of her forebears. Her grandfather on her mother's side, Squire Buhoup, of Pittsburgh, was a great patron of the drama; her grandfather, Jonathan Buhoup, was the proprietor and manager of a floating theatre on the Mississippi River in the years preceding the War of the Rebellion, and her mother, Mrs. Packard—then known professionally as Clara Beaumont—was widely popular as an actress and singer. Miss Winter, therefore, came by her dramatic abilities honestly, and she cultivated them to the full extent of her powers. She was a player of unusual intelligence, earnestness and ambition, and beyond that she was a woman of charm, grace and most attractive personality.

When a child of six Miss Winter made her debut on the professional stage in California, and in 1892 she first came before an Eastern audience in Howard P. Taylor's drama entitled *Maine and Georgia*. Following that engagement she returned to San Francisco as a member of Rose Coghlan's company, and next she played with Augustin Daly's company in the Shakespearean comedies. In the season of 1898-99 she played *Miranda* Huggs in *The Village Postmaster*, and then she originated the leading emotional role in *Society Shadows*. For three seasons she played *Alice Morel* in *Zaza*, supporting Mrs. Leslie Carter, and with that organization she visited England, where she was the recipient of many social honors. After her long term in *Zaza* she originated and played for one season the role of *Helga* in *The Auctioneer*. Her last appearance was at the Manhattan Theatre last September as *Celia* in *Henrietta Crossman's* revival of *As You Like It*.

Miss Winter is survived by her father and mother and her two brothers, Jay and C. H. Packard. The funeral services will be held at the family home, No. 423 West Fifty-seventh Street, this (Tuesday) afternoon at two o'clock. Friends of the family are invited to be present. The remains will be cremated.

BROOKLYN'S NEW ACADEMY.

A number of representative citizens of Brooklyn met on Monday of last week in the office of Borough President Littleton and discussed ways and means of building a new Academy of Music in the borough, to take the place of the old structure in Montague Street, recently burned. President Littleton's recent suggestion to raise the necessary funds by popular subscription was discussed. The following committee on public meetings was appointed: Ex-Mayor Charles A. Schlenker, Simon B. Chudman, Carl H. De Silver, Samuel Rowland, Henry Batterman, Edwin C. Ward, and Edward M. Shepard. The following committee on plan and scope was also appointed: Frank Bailey, Alfred T. White, A. Augustus Healy, Robert B. Woodward, Willis L. Ogden, Abraham Abraham, and Alexander E. Orr. Another meeting will be held in Historical Hall, March 24.

FORREST'S BIRTHDAY CELEBRATED.

The ninety-eighth anniversary of the birth of Edwin Forrest was celebrated, according to long established custom, at the Edwin Forrest Home on last Wednesday, March 9. The old players who are the beneficiaries of Mr. Forrest's benevolence placed their annual tribute in a basket of roses and a wreath of laurel on the Forrest tomb in St. Paul's Churchyard, Philadelphia. At noon a special dinner was served at the Home, and in the evening there was a musical entertainment in the parlors of the old Springbrook mansion. The guests at the Home now are Mrs. Kate Ludlow Little, Elizabeth Andrews, Mrs. Anna Ware Barnes, Mrs. Catherine Hackett, Henry Bacombe, Charles J. Fyffe, Beverly W. Turner, Mrs. Amelia Serres, Mrs. Anna Hayes, Mrs. Rose Watkins, and Mrs. Angela de Boney. Andreas Hartel is the superintendent, and Mrs. Hartel the matron.

MONEY TALKS.

Sydney Rosenfeld's Century players were seen for the first time in the initial production of a new play, entitled *Money Talks*, by Cleveland Moffett, in the Academy of Music, Baltimore, last Saturday night. The hero is a ruined New York society man, the heroine the daughter of a Western millionaire. She wants to be loved for herself, not for her millions, and disguises herself as a poor girl. The hero eventually knows a hawk from a heronshaw, and, to cut it short, wins her. The scenes are laid in New York, Newport, and the Berkshire Hills. The principal parts were in the keeping of Florence Rockwell, William Morris, J. W. Albough, Jr., and Frank Hatch. It is said to have interested a large audience.

VIOLA ALLEN AS VIOLA AGAIN.

Viola Allen appeared in Easton, Pa., last Thursday night to a big audience as *Viola* in *Twelfth Night*. She has entirely recovered from the operation she underwent in New York, and never played better. Miss Allen is at the Harlem Opera House this week.

PERSONAL.



Ibsen.—On Sunday, March 20, Henrik Ibsen will celebrate his seventy-sixth birthday.

MATTHISON.—Edith Wynn Matthison is going to appear on April 23 in Philadelphia as *Hamlet*. Three celebrated women *Hamlets* in the past half century have been Charlotte Cushman, Bernhardt, and Anna Dickenson.

MERRITT.—Grace Merritt appeared as *The Lady in The Man of Destiny* at the Vandeville last Wednesday night, succeeding Dorothy Donnelly, for that one performance only, as she joins a road company this week. Miss Merritt was the original *The Lady* in the above play, in this country, as a pupil of the American Academy of Dramatic Arts.

MORRIS.—Clara Morris saw a play for the first time in five years last Wednesday night, when she visited the Savoy to see *Raffles*.

NAST.—Kate Nast has been engaged by Henry W. Savage to play a principal part in George Ade's and Gustave Loder's *The Shotgun*.

YEATS.—William Butler Yeats, the Irish poet, sailed for the *Gim of the Ocean* last Wednesday on the *Oceanic*.

RUSSELL.—Annie Russell, on the advice of her doctor, concluded last week to take a much needed rest. Now that her engagement at the Garrick is at an end, she will take a long vacation.

ROBERTSON.—The engagement of Forbes Robertson at the Knickerbocker has been extended from two to four weeks. Mr. Robertson will return to this country next season. He will sail for England April 9. His *Hamlet* is a masterpiece, sent like a prophet from the sphere of art to assure us that beyond the clouds of commonplace theatrical horrors art still lives.

TREE.—Viola Tree, eldest daughter of Beer-bohm Tree, made her debut in Edinburgh, Scotland, last Thursday night, as *Viola* in *Twelfth Night*. The cable reports a charming success.

TEMPEST.—Marie Tempest had an abscess on her left tonsil, treated by Dr. C. C. Rice, in Boston, March 8. Dr. Rice going on from New York to perform the operation. Miss Tempest hopes to return to the stage in a few days. The abscess came from quinsy sort throat.

CRAWFORD-ADE.—Marion Crawford and George Ade were elected members of the American Dramatists' Club last week.

HACKETT.—James K. Hackett has invited Pierre Wolfe, the author of *The Secret of Polichinelle*, to come to this country as his guest for the one hundredth performance of the play, at the Garden Theatre April 14.

MANSFIELD.—William K. Vanderbilt attended the performance of *Ivan the Terrible* last Friday night, and when the curtain fell he gave Richard Mansfield a supper on the stage of the New Amsterdam.

WAKEMAN.—Emily Wakeman has been engaged to play the principal character roles with the Broadway Theatre Stock company in Denver this Summer.

GOLDEN.—George Fuller Golden writes from London to THE MIRROR that he is not coming back to America for some years, and that on Feb. 27 a little girl was added to the Golden family, now known all over London as Hope Fuller Golden.

GOODWIN.—N. C. Goodwin was horrified to find that his English valet had stolen \$2,000 worth of jewelry from him, in Kansas City, last Saturday, and grieved to be forced to have him incarcerated. His next valet may be a Jap.

MANSFIELD.—Richard Mansfield, in a dramatic version of *Parsifal*, will open the season at the New Amsterdam Theatre next September.

McLELLAN.—C. M. S. McLellan ("Hugh Morton"), after a brief visit to New York, has returned to London, where he has made his home since leaving this country six years ago. It is improbable that Mr. McLellan will write any more musical plays. With *The Belle of New York* and other successful pieces of that character, he has made a fortune, and now he is able to devote the rest of his career to the serious dramatic work which has always been his ambition. Mr. McLellan's new play, which Mrs. Fiske has accepted and which she will produce next season, will be acted in London at Easter. Mr. McLellan will return to attend the American premiere next season. The locale of this drama—which is said to possess elements of remarkable strength and originality—is laid in Paris and Austria. The principal characters, although French and Austrian, are said to be universal types.

PHOTOGRAPHIC NEWS

CHICAGO.

Grand Opera Season Begins—James and Ward.
—Buster Brown—Savage in Town.

(Special to The Mirror.)

CHICAGO, March 14.

Chicago's annual Grand Opera Season at the Auditorium begins to-night. The prospects were never brighter, and the advance sale, fully assuring success, was never so equally distributed among all the operas to be sung. There was just a little misgiving as to the feeling of the city toward these expensive enterprises of the highest art, but all fears are over. The bill for this week at the Auditorium is Tristan and Isolde, in German, to-night; Faust, in French, to-morrow night; Carmen, in French, Wednesday evening; The Magic Flute, Thursday, in Italian; Die Walkure, Friday, in German; Cavalier and Barber of Seville, Saturday matinee, and Tannhauser Saturday night.

The other bills this week are: Grand, The Darling of the Gods; Garrick, Weber and Fields; Studebaker, Sultan of Sulu; Illinois, The Red Feather; McVicker's, Ward and James in Othello; Julius Caesar, Macbeth and Alexander the Great; Great Northern, The Lilliputians; Bush Temple, Players' stock in The Man from India; La Salle, stock, in The Belle of Newport; People's, May Hosmer stock, in Richard III.; Columbus, Wedded and Parted; Thirty-first Street, strong stock, in Kathleen Mavourneen; Bijou, The Stain of Guilt; Criterion, Great White Diamond; Haymarket, Olympic and Cleveland's, vaudeville.

Weber and Fields' annual engagement, this time at the Garrick, is bound to divide public attention and patronage and get a big share of both, in spite of the other strong attractions beginning simultaneously—two famous light musical productions and grand opera. They offer Chicago one more chance to see Lillian Russell.

Mary Shaw will play Ghosts and Hedda Gabler afternoons this week at the Garrick between the evening performances of Whoopee-De-Do. Dave Lewis is to go back to his own at the La Salle in a new production, which is to succeed The Belle of Newport March 28. He will be an exiled German-American Alderman of Chicago, disguised as a chef in a royal household in Europe. Ben Jerome is writing the music, and a little of his work remains to be done. The book is by George E. Stoddard, of Utica, N. Y. The musical comedy is named Guss Shrike, which will develop the musical numbers, and Matt Woodard, formerly of Busy Izzy, will look after the dramatic portions.

An especially careful production of D'Arcy of the Guards is promised by the Bush Temple management, to follow My Friend from India.

George N. Moran, a New York newspaper man, who is now on Henry W. Savage's staff, was in town last week ahead of the Sultan of Sulu.

May Hosmer and her company gave performances of Moths at the People's last week which deserve especial praise. Her acting of the strong role of Vera was excellent throughout. Francis Boggs as Corrie, James E. Nelson as Jura, and Francis De Camp as Prince Zouren, resounded with ability. Melbourne Macdowell's young son, George, as the blonde and drawing Duke, and Nellie Willard as Fuchia, succeeded in winning frequent applause with their comedy love scenes. Nellie Willard Nelson's Lady Dolly was consistent and careful throughout. Somebody at the People's is devoting conspicuous intelligence and care to the settings. The ball room scene in Moths was an especial credit to all concerned.

Deserted at the Altar had a big week at the Columbus, and judging from its reception, good melodramas will always be thankfully received at that theatre. Max Weber, who with his brother David owns the Columbus, is devoting a great deal of attention to it, with gratifying results.

Robert Milton, formerly stage manager of the Thirty-first Street Theatre, has left the Tannhauser stock, Wilwaukee, and gone to Newport News, Va., to direct stock productions there. He is accompanied by Mrs. Milton and Paula Goepel, who used to be one of the brightest and most capable members of the Elliott stock.

Milton Gunkel, who was manager of A County Chairman here from its production until it went to New York, reappeared as manager of another big success last week—Buster Brown, at the Great Northern.

It would seem that at least the Saturday night business in Chicago is satisfactory. C. F. Thompson, a local music publisher, escorted by a friend from Cincinnati, tried at four theatres last Saturday night to buy two of the best seats, and could not get in. Then they went home. Manager John Connors of the New American, says it has been decided to go ahead with temporary changes at his house and open it in May. His South Chicago theatre, the Calumet, will open March 20.

Chicago's fine opportunity to see Shakespeare at \$1 prices, with two of the best actors in the great roles of Caesar, Macbeth, and Othello, has not been appreciated as McVicker's is a very encouraging manner. The engagement has been moderately successful financially. The critics have all given the performances careful attention, and found much to elicit their admiration in the acting of Mr. Ward and Mr. James. In the company Norman Hackett has been commended. Alma Kruger also has directed some especially favorable criticism to herself by intelligent and capable performances. Some fault was found that these Shakespearean plays were not mounted with modern elaborateness, though sufficiency was evident. It is far more important to have Shakespeare's every word distinctly delivered over the footlights to all parts of the house, and in this regard there was fault to be found, in at least one nearly every body in the cast but the principals. The Julius Caesar of Thomas Coffin Cooke may have been "choleric," as Mr. Hubbard, of the Tribune, noted, nevertheless his intelligent reading and his distinct manner of speaking were immensely satisfying, and helped as much as anything in the performance to refresh the audience, awaken interest in the play and let the light of the genius who wrote the drama shine in on the listeners' minds.

Buster Brown was a success last week at the Great Northern. Every time Manager Raymond opened the doors to the public the theatre forthwith filled up. Most of Buster Brown delights the audience, though the most pleasant promise of a good play, given at the outset, is not fulfilled. The dramatic stream gets lost in vaudeville, but that happens to be first class. Master Gabriel was at once accepted as an ideal Buster, and George All Tide quickly became his equal in popularity. These two, with Mr. and Mrs. Brown and the mother-in-law exerted a strong influence of human interest. The specialties dropped back to a mere incidental relation, conflicting with the play as little as possible. Edgar Bixley made a hit, dressed like Old Hose Hoey, singing comic songs. The Six Musical Cuttys had to play many encores.

Henry W. Savage arrived in town last week to remain until after the start of Sulu's run at the Studebaker, and to settle some of the complications of closing The Prince of Pilsen company (Western), and producing The Sho-Gun at the Studebaker. He was accompanied by Frank McKee, manager of the Shaftesbury Theatre, London, where The Prince of Pilsen will be introduced to the British next May. While Mr. Savage was in town it was announced that Chris Bruno, of vaudeville, had been engaged to create the role of William H. Spangler, who becomes the Sho-Gun in The Sho-Gun. Kate Mart's H. P. Follies, Etienne Girardot as Hank-Paul, Frixie Faganza as Onco-Oml, a widow, Anna Wilson, from the Tivoli, San Francisco, will be in The Sho-Gun cast—her first appearance in comic opera. John McGhie has left Ermine and returned to Mr. Savage's corps, a director of The Sho-Gun. Supervised by George Marion, rehearsals are in full swing.

Manager W. S. Cleveland informed me last Saturday that he had engaged Henry Dixey and company to produce a sketch at Cleveland's next week; also that Pauline Hall would not appear until the week of March 20. Mr. Cleveland believes his theatre has found its field, and says

he had \$4,000 in the house last Sunday afternoon and evening.

Manager Ed. Tierney, of the Thirty-first Street Theatre, will reopen the house next Thursday afternoon, St. Patrick's Day, with the new Strong Stock, in Kathleen Mavourneen, and vaudeville between acts.

The fact that Madge Leasing and one chorus left to leave the Garrick company gave rise to rumors that this starry organization was disintegrating. I am told there has been some complaining of unexpected one-night engagements, but reports of further trouble lack confirmation. Jessie Bartlett Davis has no thought of leaving the company.

Harry Hamlin, of the Grand, is likely to be at the head of the new organization of theatre managers of Chicago. He is now temporary president. The work of incorporating the association has begun.

Red Feather company's long jump from New Orleans, via Mobile and Ohio and the Alton, ending here this forenoon, about twenty-five hours, was made more comfortable by a diner and other special cars sent to meet the company at St. Louis by the St. Louis & North Western.

Ever since Fred Hamill appeared at the Great Northern, singing his own song, "The World is Full of Sunshine When Your Friends Are True," he has been at a loss how to conduct his big music house and accept numerous offers of theatrical engagements. His pleasing appearance, good voice and excellent series of slides which he uses combine to increase his popularity as an entertainer. During a recent engagement at Minneapolis he accepted an invitation from a pastor in the audience to sing in his church.

Julian Mitchell, testifying in the case of Alice C. D. Riley, involving the authorship of Babes in Toyland, said the press agent was an evolution of the reporter. Evolution, Hammond, of the Grand; Evolution Daria, of the Studebaker; Evolution Gerson, of the Garrick; Evolution Ryan, of the Illinois, and others please take notice.

De Lancy Halbert, critic of the Post, notes the absence of The Yankee Consul and King Dodo from Mr. Savage's announcements in The Mirror for next season, and wonders why, especially The Yankee Consul.

The run of The Darling of the Gods at the Grand will close April 10. Miss Bates will lead her company in a revival of Madame Butterfly and My Aunt's Advice at the matinee, Wednesday, March 23. My Aunt's Advice is a story dramatized by Miss Bates. She may play Hedda Gabler before the company leaves the Grand. Demman Thompson will follow.

E. E. Rutledge, formerly with Sol Smith Russell, is to furnish a stock company for Southern Indiana theatres next summer.

Mary Shaw got columns of favorable criticism for her Mrs. Alving in Ghosts, put on at the Garrick Thursday afternoon, and Donald Robertson again gained remarkable favor in print for his Pastor Manders. William J. Townsend played the difficult Oswald with marked ability and good judgment, and Virginia Kilne was good as Regina.

Barney Gilmore, as actor and singer, was as popular as ever at the Bijou, and brought success to the house all through the opening week. William Roach, formerly of the Academy, is manager of the Bijou, and Ed F. Sargent, treasurer. Ed Rowland, Ed Clifford and James Wingfield have closed the final contracts at Chicago and Waukegan for a new house at Waukegan. It will cost \$40,000 and open Sept. 1, 1904. The Schwartz will have two floors and seat 1,100. The stage, 63 x 38, will be modern in all respects, and there will be twelve good dressing-rooms. The theatre will be built of brick and stone and will be open on four sides. The proscenium opening will be 30 x 30. Waukegan is a thriving city of 15,000, thirty-six miles north of Chicago, and has been without a theatre since the Waukegan Opera House burned three years ago. Mr. Wingfield, whose office is in the Grand Opera House, Chicago, will make the bookings.

OTIS L. COLBURN.

BOSTON.

Excellent Bills and Business—Marie Tempest's Illness—Gossip.

(Special to The Mirror.)

BOSTON, March 14.

There is no question about the great impression Ada Rehan and Otis Skinner have made upon their return to Boston in joint starring partnership, for neither ever had the throngs that have been at the Boston during the past week, and there is every indication that this splendid business will be kept up to the very finish of the week, which is their last here. The Merchant of Venice, in which each had been seen here before, was the bill to-night, and later in the week The Taming of the Shrew will be revived again.

Mrs. Leslie Carter has returned to the Hollis to-night for a single week in connection with the now given at the regular prices of the theatre, and not the advanced rates at which the piece was given for its extended run last season. The house was a splendid one for this season of the year, and the advance sale indicates a notable week. Mrs. Carter will then start westward, and will play a long engagement on the Pacific coast.

Charles Grapewin and Anna Vance, who were favorites here in their vaudeville engagements, began their first starring visit here in force at the Globe and had a good reception. The Awakening of Mr. Pipp proved an excellent piece for amusement purposes, and the comedy work of Mr. Grapewin was in many respects the best thing that he has ever done here. The company is a large one, and a performance full of ginger is given.

The Show Girl has added another to its list of Boston houses at which it has appeared, and to-night it opened a week at the Majestic. There have been thousands of changes since the Cadets first gave this piece here, and the additions make it hardly recognizable, but it is decidedly jolly, and in the leading role Stella Mahew is well received.

The Prince of Pilsen is well received on its return to the Tremont, and the Nance O'Neil matinees are more largely attended than ever. Last week there was a regular stampede of femininity to weep over her Camille, and there promises to be an equal demonstration this week when she revives Guy Mannering to play Meg Merrilies.

This is the last week of the engagement of Lulu Glaser at the Colonial, where it is a case of all sold out at each performance. The personal success of Miss Glaser is the most pronounced that this house has had in a long time, and one wonders now why it has taken so long to bring Dolly Varden to Boston. The company is excellent, and the way in which the opera is given is characterized by snap and vivacity.

Mrs. Wiggs of the Cabbage Patch has settled down to a long stay at the Park, and it ought to play out the whole season. It is a wholesome picture of the slums, and the Mrs. Wiggs by Madge Carr Cook is a perfect gem of character impersonation. Mabel Taliaferro is not a bit like the Lovey Mary of the story, but she is wonderfully sweet. William Hodge and Helen Lowell as Mr. Stubbins and Miss Gray could not possibly be improved upon.

Looping the Loop, at the Grand Opera House, is a wonder in its way, for it blends together into one farce-comedy all the characters which have become so popular in the Sunday comic supplements. It is a hodge-podge of fun, and the company includes many clever specialists.

The Burglar is the revival of the week at the Castle Square, and the stock company is reinforced by the engagement of Ruth Francis, an unusually clever child, to play the part which Elsie Leslie originated years ago. Isabelle Fletcher and Mary Sanders have good parts and do splendidly, as usual, the same being true of Howell Hansel and Thomas McLane.

A Man of the World is the offering at the Columbia to-night, presenting William Bonelli and Rose Stahl as melodramatic stars, supported by a strong company.

Shamus O'Brien is an appropriate St. Patrick's week offering for the stock company at the Bowdoin Square. It is to be followed by Saved from the Sea.

The Shadow of the Gallows is the last play of the regular season at the Hub, with Lillian Mortimer as star. The house will now be turned over by Stair and Wilbur to a German dramatic

company from Chicago, and will be devoted to performances in Yiddish, a thing which Boston has never yet had as a permanent feature. It will be watched with interest as an experiment, and it is whispered that there will be a return to English performances there if the Hebrews of the city do not prove to be steady patrons of the drama.

Nellie McIlvray is back again at the Music Hall in Miss Annie Pixley's old play, which she gave so excellently there last season.

Marie Tempest's illness made quite a change in Boston theatricals last week. It was expected that she would recover from her attack of tonsillitis so as to resume her place in the cast of The Marriage of Kitty by the end of the week, but an abscess developed on one tonsil, and a doctor from New York was summoned to perform an operation. He insisted that she should not think of playing for a few days, and so the Hollis was closed. The part had been delightfully played by Celestine Bertram in her absence. Miss Tempest has recovered sufficiently so that she can resume her tour at Portland, Maine, to-night. The special act which she was to have poured at the Whistler Exhibition had to be given up, but at the regular tea Lulu Glaser and Maude Fealy were present and attracted much attention.

Izetta Jewel, formerly at the Castle Square as a popular member of the stock company, has been entertained by many during a brief visit to Boston. A box party in her honor at the Castle Square was given by Miss Holt. She will make her vaudeville debut at Keith's, 4, in a sketch with Charles Bradshaw.

Otis Skinner has completed arrangements for producing a new play by Jean Richepin upon the conclusion of his season with Ada Rehan. The piece is entitled The Wanderer, and it is a play of the French Canadian border in 1850. The first production will be given in Milwaukee, at the Davidson, May 5. The supporting company will probably be headed by Lillie Hudson Collier.

Mrs. Erving Winslow's reading of last week was Henrik Ibsen's Brand, which is an unfamiliar work to Boston audiences, and was delightfully given.

Madge Carr Cook, of Mrs. Wiggs, will spend her summer in the mountains with her daughter, Eleanor Robson, until the latter leaves for London to appear in Merely Mary Ann.

At the hearing at the State House last week the evidence was all introduced about theatres in the State and the managers were unanimous in declaring that they would welcome frequent inspections. They preferred to have licenses in the hands of the Mayor rather than the Alder Corporation Counsel Bailey thought it should be placed elsewhere, possibly in the head of some department, since the Mayor was usually busy. J. A. Brackett said that steel fire curtains were clumsy and a menace to safety.

A bill has been reported to prevent the unauthorized performances of copyrighted plays. This is the measure which Charles J. Rich had presented in behalf of the American Dramatists' Club.

Lillian Lawrence is taking a well earned rest at the Castle Square this week, the first that she has enjoyed for a long time. Under the Gas Light is in rehearsal for next week.

M. C. Priest, who made many friends in theatrical circles as advertising manager of the Tremont, where he was in charge of the dramatic illustrated features, has resigned to accept a position on the new Hearst daily which starts next week.

Frank Sheridan is appearing with Nance O'Neil in The Jewess and Guy Mannering.

Forrest Huff is a new member of the company with Lulu Glaser, and made his first appearance here on Tuesday last. He was welcomed by the players who will come back to Harvard this summer, and give some open air performances, as they did last year. Midsummer Night's Dream will be one of the pieces to be given this time.

That Man and I closed after its engagement at the Globe.

Charles J. Rich, of the Hollis, has completely recovered from a severe attack of laryngitis, which confined him to his home last week.

While Nance O'Neil is playing her matinees at the Tremont she is able to give evening performances in cities not too far away from Boston. She will give a season of evening performances at the Hollis next month, and will go to New York next season.

JAY BENTON.

PHILADELPHIA.

Charles E. Blancy Leases the Arch Street Theatre—Forrest's Ninety-eighth Birthday.

(Special to The Mirror.)

PHILADELPHIA, March 14.

Conditions remain the same in the Quaker City and the patronage is not up to expectations, the public being extremely critical in their selections, which feeling is directly the opposite of former years, and hence the depression.

Charles E. Blancy has leased for a term of years, from Sept. 1, 1904, the Arch Street Theatre, and as soon as the German stock company that now occupies it closes its season will entirely renovate it. The fall season will open in September as a popular priced dramatic combination house.

At the tomb of Edwin Forrest, in St. Paul's churchyard, the residents of the Forrest Home on March 9 remembered his ninety-eighth birthday by decorating it with flowers, a custom annually observed. There is now under consideration the removal of all the bodies in the Forrest vault to the grounds at Honesburg.

The new feature this week is Maude Adams, with The Pretty Sister of Jose, opening to-night at the Broad Street Theatre for fourteen performances.

The Earl of Pawtucket, with Laurence D'O'Ryan, is in his second week at the Chestnut Street Theatre, with his funny but impossible play to good returns and fashionable clientele. It has made a hit, and remains here for several weeks to come.

Mother Goose is in its third and final week at the Chestnut Street Opera House, and will be followed by the Frank Perley Opera company in A Venetian Romance March 21, two weeks; Mask and Wig Club, of the University of Pennsylvania, with their new burlesque, Alice in Every Land, April 4.

At the Garrick Theatre Three Little Maids put in appearance to-night for a two weeks' stay. It is prettily staged.

Checkers is in its last week at the Walnut Street Theatre, and has fulfilled its mission. The Stocks follows, March 21.

In Old Kentucky holds the week at the Auditorium, and it's a wonder how it attracts year after year and pleases large audiences. The buck and wing dancing contests are a great feature, with an extra matinee this week on Wednesday. George W. Monroe in My Aunt Bridget March 21.

Way Down East closes a good three weeks' engagement at the Park Theatre 19th, and stands on record in this city as equal to the Old Homestead in drawing power. Robert Emmet comes March 21; Foxy Grandpa, April 4; Miss Bob White, April 25, which will likely run out the season.

Burton Holmes in illustrated lectures, March 14, 15, at Witherspoon Hall.

Wedded, but No Wife, a strong emotional drama, full of striking situations, novel scenic effects and a good acting company, headed by Kate Dal-Gish and William S. Gill, opened to-night at the National Theatre, and received a hearty welcome, that insures a profitable week's business. Terry McGovern follows, March 21.

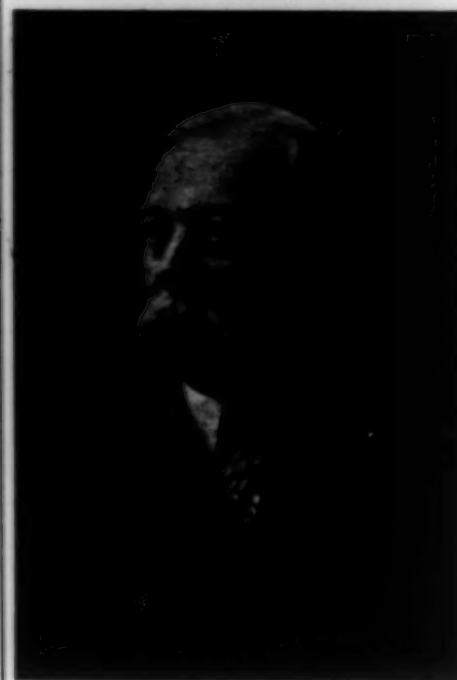
The Great Train Robbery holds the week at the People's Theatre. Queen of the White Slaves March 21.

At the Star Theatre they have a new play, entitled The Switchman's Daughter, by Harry S. Richardson. It is a sensational drama, based upon hypnotism, with good scenery and dramatic material. James Kirkwood, Frank P. Linden, Frank Bell, Cella Griffiths, Joseph Seligman, and Kathryn Purnell are prominent in the cast. It was well received. Nobody's Claim, March 21.

The Parish Priest appeals to the patrons of the Kensington Theatre this week, opening to good patronage. Man to Man, 21. The Power of the Cross, 28.

The Power of the Cross, under the manage-

PAUL F. NICHOLSON DEAD.



Paul F. Nicholson, a well-known newspaper man for a generation, died at Elmhurst, L. I., on March 3. Mr. Nicholson was born in New York city in 1839. He was the dramatic critic of the New York World under the editorship of Manton Marble for over ten years. Then he left journalism to do advance work for The Two Orphans, under the management of A. M. Palmer, in 1875. He also did advance work for Tompkins and Hill's production of The Exiles; John Stetson's productions of The Mikado and Gondoliers; Thomas Q. Seabrooke in The Isle of Champagne, and E. E. Rice's Surprise Party. He also exploited Campanini, the famous tenor; Gilmore's Band, Paderewski, and Josef Hoffman. He was also connected with the Gillin Printing Company and other theatrical lithographing firms. He leaves a widow and two sons, Paul F. Nicholson, Jr., a comedian, who is now with The Sultan of Sulu, and James F. Nicholson. Mr. Nicholson was buried in Calvary Cemetery.

ment of Fisher and Davis, opened to-night at the Columbia Theatre for a week, with Hermine Shone in the star role, and achieved a decided success. The Gambler's Crime, March 21.

Walter Damrosch's Parsifal concert, at the Academy of Music, March 15, promises big financial returns.

The Grand Opera House offers for the week Eugenie Blais in Zaza and Camille, each three nights, with the usual triple matinees. Ralph Stuart in By Right of Sword, March 21.

Forepaugh's Theatre Stock company offers for the first time on any stage a new Russian drama entitled A Verdict of the Czar, introducing Leonora von Ottinger as a new member of the organization. She was popularity as leading lady of the Girard Avenue Theatre for several seasons. It is a success. Article 47, March 21.

Darcy and Speck's Stock company, at the Standard Theatre, revived East Lynne for the week, with George Arvine and Mattie Choate in the leading roles. Business fair. The Crimes of New York, March 21.

The German Stock company, at the Arch Street Theatre, offers for the week a musical farce entitled Educated Daughters, Renaissance, Five Hundred Thousand Devils, a farce; Camille, and The Prison, a comedy by Roderick Benedix.

The season of the Bijou Theatre Stock company with The Little Minister will be inaugurated April 4.

Dumora's Minstrels, at the Eleventh Street Opera House, continue with Charles Heywood and unchanged burlesques.

Bostock's Animal Show, with Mlle. Dorrine as the feature, is doing splendidly.

S. FERNBERGER.

ST. LOUIS.

French Grand Opera Company—The Isle of Spice—Concerts—World's Fair Preparations.

(Special to The Mirror.)

ST. LOUIS, March 14.

The French Grand Opera company, which began an engagement in Music Hall on the night of Sunday, Feb. 28, closed its season, according to original announcement, last Friday night, and got away to New York Saturday morning, Feb. 2, with the excitement incident to French opera company departure. Messieurs Pollock and Verande, Monsieur Charley's assistants, succeeded in providing for the transfer in plenty of time, and when the long special pulled out everybody was, in a measure at least, satisfied. The season had everything to commend it on the musical side. Better opera has not been sung here in many years. In fact, Maurice Grau, with all his array of high-priced stars and in his palmist nights, never gave St. Louis better opera—as such—than these same Frenchmen and Frenchwomen whom some of us were so reluctant to see depart from Music Hall. At that Monsieur Charley's entire takings did not amount to within a thousand dollars of the sum some misguided St. Louisians were willing to render unto the *passé* Patti and her impossible concert company. All of which goes to show, musically speaking, in St. Louis it is not the goods that counts, but the kind of package that can be handed out. The season also served to introduce to larger notice the most remarkably gifted pair of singers that has been heard here in a long time—Monsieur Mikaelly and his wife, Madame Duperré-Mikaelly, who will surely make a great sensation in New York. They are especially effective in romantic opera. Both are singularly gifted as to voice, Mikaelly's tone being a smooth, pure and unmanipulated intonation at all times. Madame Duperré-Mikaelly is the best coloratura soprano that has been heard here since Marcela Sembrich's best days, and in point of appearance and capacity for stage presentation even Madame Sembrich is not to be compared to this womanly, beautifully voiced young Frenchwoman, whom St. Louis opera-goers of the old school will long remember and warmly welcome whenever she concludes to visit us again. Next to these Montforts, the handsome baritone of the company, deserves mention. His voice has a remarkable range, but more than that, it impresses by the ease and beauty of his utterance. In parts like Valentine in Faust he gives even a hackneyed score new meaning and always pleases. Layolle is not to be overlooked in the same vocal department, and Lussiez and Labriet are more than average basses. Gauthier is the only high C tenor with the real high C that has been heard here in many years. All he had to do was to let loose that note of his and the audience did the rest. Had he responded to a few more encores of the encore fends he would now have nothing to offer his larger New York clientele. Madame Bressler-Glanoff will please all who want the real dramatic fire in Carmen and Acaena. She is a consistent artist, and like all the others in the company, reveals Monsieur Charley's success in selection of artists. The manager had all kinds of trouble with Madame Gulshan, the leading soprano, who early in her stay got the notion to air her grievances in notes to the various managing editors in town. She failed to sing on several occasions, and Madame Packbiers took her place to general satisfaction. The remarkably robust and uncultivated soprano of Madame Toneski-Lussiez was heard also on the closing night. In Madame Dantes New York opera-goers will see

AT THE THEATRES

To be reviewed in THE MIRROR next week.

MAN PROPOSER.Hudson.
MUCH ADO ABOUT NOTHING.Princess.
THE RULING POWER.Garrick.
AS YOU LIKE IT.Daly's.
DER MEINHEITSAUEN UND GALLOTTO.Irving Place.

Knickerbocker—Hamlet.

Tragedy by William Shakespeare. Revived March 7, 1904.

Claudius.Ian Robertson
Hamlet.Forbes Robertson
Horatio.Arthur Harold
Polonius.Guy Lane
Laertes.Leon Quartermain
Rosencrantz.A. Beaumont
Guildenstern.F. Hickley
Ophelia.Leonard Howe
Marcellus.S. R. Ryan
Bernardo.C. Kinnaird
Francisco.S. Macdonald
Reynaldo.C. Andrew Smith
Ghost of Hamlet's Father.James J. Ryan
Fortinbras.S. T. Pearce
First Player.Aurion Lee
Second Player.S. Thompson
First Gravedigger.Morton Bennett
Second Gravedigger.Jennie A. Eustace
A Priest.Gertrude Elliott
Gertrude.
Ophelia.

At the Knickerbocker Theatre, last Monday night, Forbes Robertson made his first appearance in New York as Hamlet. Mr. Robertson first essayed Hamlet in 1897, at the Lyceum Theatre, London, and was highly praised by press and public for his original conception of the part and the celerity with which he made the play move through five acts and eleven scenes. He was praised for many other things besides, and a few weeks ago in Philadelphia, on presenting Hamlet, he won golden words from those whose opinions are worth working for and winning.

Mr. Robertson's version of Hamlet he arranged from the Furness Variorum Shakespeare and the Cambridge edition. He has made some eliminations but interpolated not a syllable, and rearranged some of the scenes, to legitimately expedite matters and send his audiences home before midnight.

The scenes heretofore laid in the house of Polonius Mr. Robertson has transferred to Elsinore; and after Hamlet's last haunting words, "The rest is silence," the Fortinbras episode, usually omitted, is introduced, bringing the play to the last line as Shakespeare wrote it. There are four scenes in Act I: A platform before the castle, a room of state in the castle, the plot, a room of state in the castle. Act II has one scene: a room of state in the castle. Act III, two scenes: a room of state in the castle and another room in the same. Act IV has one scene: the orchard; and Act V three scenes: a churchyard, a room in the castle, and a hall in the castle. Eleven in all. The scenery and costumes are duplicates of those used seven years ago in London, and undoubtedly the same for while the scenery was not elaborate, it was good enough; but the costumes were poor and faded and made all but a few of the actors look more commonplace than had nature. The "Hamlet Overture" and incidental music were by Tachakowsky. The scenery and curtain were, as usual in this theatre this season, bunglingly handled by the stage hands, and they could be seen in their shirt sleeves before the curtain fell (when it did fall) without thinking it over half way down, and often in the state of Denmark when they should be behind the scenes. And they never took the trouble to hurry off the scene, but walked around as if the whole thing were a rehearsal, and they had a right to be there. It killed all illusion, and brought us back from the twelfth to the twentieth century with too violent a jerk and jar.

What can be said of Hamlet that will be new after three centuries of comment on it? Nothing. But many things can be said of Forbes Robertson's Hamlet, the most poetic, imaginative and beautiful Prince of Denmark seen here since Edwin Booth was at his greatest. From the moment that this Hamlet appears, in scene two of Act I, in the room in Elsinore, the attention is riveted, and from his first line, "A little more than kin and less than kind," he holds us, fascinated and delighted, to the end. "The rest is silence."

This Hamlet is the ideal Prince, to look at and to hear: sorrowful, sensitive, scholarly, gentle, humorous, courtly, masterful, sane; with a face as delicate and pure as a marble masterpiece by Phidias and a form as slender and elegant as Shelley's. His voice is one of the most sympathetic ever heard—it comes as if in a diving bell from a hundred fathom deep soul, and rises like the song of the meadow lark to the blue skies of Spring. "The pale cast of thought" is stamped upon this Hamlet's really beautiful (if a man can be beautiful) face. Imagine a beautiful Dante or Poe, and you will see it. This Hamlet is no madman, but his spirit seems to be covered with a pall, which he in vain tries to throw off; but the Fates seem to be in complete possession of that spirit, except for moments of seeming emancipation. The world and life lie in the darkened windows of his tempest-tossed soul, in spite of his brave efforts to regain possession of it. For him love dies, friendship withers, and life's garden is filled with rank, poisonous weeds. He feels himself alone and isolated even in crowds, surrounded by spies, false friends, and to him, a false love. He even has doubts of the noble friendship of his dear Horatio at times. He thinks the tender, innocent, affectionate, but weak Ophelia not much better than his mother, and that she is no truer to him than his mother was to his father's memory. Had Ophelia been cast by nature in the heroic mold of the clear-eyed and healthy Beatrice (in Much A Do), Hamlet would have been saved. But Ophelia was only a pretty and pathetic weakling. Incapable of a great or strong passion, and she unconsciously assisted the Fates to hurry on the catastrophe. Hamlet was foredoomed to a tragic end, as were Lear, through vanity; Macbeth, from ambition; Romeo, from lawless passion; and Othello, from jealousy. This Hamlet is, not away like a weathercock by his will. He is not unfit for action. He possesses a will of iron and steel, and his action is leashed, ready to be unleashed at the proper time and place. It is not only like a fine race horse, good for a mile in a minute and a half, but for a hurricane gallop to its goal. This is no M. C. A. or Christmas card Hamlet, but a well-balanced man, natural, unaffected, soul-searching, when alone; a well-handled dissembler when not. He is a restrained Hamlet, whose sombre soul is in communion with speculative philosophy, sanity and policy at all times, just as Shakespeare's was in 1602, when Hamlet was written, and he began, at thirty-eight, when life ceased to be a comedy to him, to write the great tragedies that have made him the greatest man ever cast by the tides of time on the shore of life. Shakespeare was Hamlet: Hamlet, Shakespeare. As Shakespeare was all men, so Hamlet is every man. He is the man awakened from his dream of love—the victim of "despised love" and the "slings and arrows of outrageous fortune;" the man deserted by everybody that is clothed in mortal flesh; the man who stands alone, in splendid or wretched isolation; who feels the world slip from under his feet, and is planet and public stricken; whose soul, or body, or both, are in peril; who never turns a corner late at night without a thought of meeting the awfullest of the Three Sisters face to face; and never turns the key in the door that leads to his dark room that he does not wonder if he is alone as he enters it; who never faces a new day that he does not wonder what blasting fate may not be in store for him, in the nature of a soul-destroying or shattering moral projectile; who sees old age approaching with remorseless, giant strides, while he is in his early middle age, with nothing accomplished that will add a blessing to the world that he is soon to leave; who sees hope and faith sink down below the horizon line of his life, leaving his soul grop-

ing in the subway of despair; who, in spite of his activity, must remain inactive and deserted, while he sees the thick-skinned, the forth-putting, the greedy, grasping, the immoral and immoral accorder of the beautiful and the trust advanced in fortune and the world's regard; who looks upon himself as an atom in the, to him, Godless universe—he is Hamlet.

Forbes Robertson's Hamlet possesses a lofty, stainless soul, in spite of the fact that he accuses himself to Ophelia of unnamed crimes, and a kind and sympathetic heart. To him it is all impalpable. If he had brought it on himself he was line enough to have admitted it, and taken his punishment without questioning divine justice. There was one way out of the moral morass, but the light in his soul did not show him that way, and no writer has ever pointed out the way that Hamlet might have walked from despair to hope and moral health.

Hamlet has been called, by about every writer in the past hundred years, irresolute and incapable of action. Forbes Robertson makes of him a man with a well defined purpose, who plans and awaits the fitting occasion to carry out those plans, like a Moloch. Because he does not kill the king at his prayers he is called a weakling, when it is the same high sense of honor that makes him refrain as that which prompts an honorable duellist from taking quick advantage of an opponent with a broken rapier, or of one whose pistol went off prematurely, as Robert Clive's opponent did when Clive spared his life. Nobody would dream of calling the steel-nerved, granite-souled Clive irresolute for that act.

Forbes Robertson's Hamlet works all the time for one object—justice, not low revenge. He is ever and forever planning, but does not intend to put his plans into execution until he is morally certain that they will carry. He will not strike at the strong until he is stronger. He wants to make assurance doubly sure of the murder of his father; of the murderer; whether his mother was an accomplice; of the genuineness of his father's visit and message; as to whether the friendship between him and Guildenstern was genuine; the love of Ophelia true or feigned; and of not falling when he struck. Any sane man who had seen and conversed with his father's ghost would hesitate, as Hamlet hesitated—that is, if he retained his reason after such an experience—before acting. He would question himself over and over, and ask his own soul again and again, if it were not an optical illusion. Why, he hesitates every day in regard to lesser things. "Shall I, or shall I not?" It is safe to assume, "puzzles the will, and makes us rather bear those ills we have, than fly to others we know not of," many times a day; but we are not "dreamers" and "weaklings" for that reason. Besides, Hamlet is a poet, not a murderer. A low order of being, such as the ancient, could have not drunk and assassinated Claudius at once. It was Hamlet's doubt, not his weakness, that made him say:

"How all occasions do inform against me,
And spur my dull revenge!"

"Still, he does nothing," as one famous critic wrote. He does a great deal, but not the great work until it is ripe.

Forbes Robertson's Hamlet is surely the ideal Prince of Denmark. It seemed impossible up to last Monday night that any Hamlet could make one forget the wonderful Prince of Edwin Booth, but Mr. Robertson accomplished the marvelous feat of doing it. His Hamlet is as clearly and purely cut as a cameo. It is a cameo with a living heart. You must love him. He doesn't ask you to, doesn't seem to care much whether you do or not, but he compels your love and admiration. No Hamlet ever treated his mother and Ophelia with such tenderness. He doesn't howl Ophelia to a nunnery, but pleads with her to go there, and when he has stabbed his mother with verbal daggers, he, in a moment of sublime love and pity for her weakness, takes her face between his beautifully artistic hands and kisses her upon the brow. His advice to the players was as light and airy as a May breeze; his "To be, or not to be," speech he delivered as any rational man alone in his study would have delivered it, in his situation—had he the wit to mold it; his speech, in which he cautions Polonius to see the players well bestowed, was done in so truly a delightful manner that it won sympathy and laughter from an enraptured audience; his scene with Guildenstern and Rosencrantz, in Act III, where he invites Guildenstern to "play upon this pipe," was as humorous as when it was done by Booth, and the rebuke to Guildenstern, when he says, "Why, look you, how unworthy a thing you make of me!" was a transition that seemed unsurpassable in its quiet dignity and scorn.

Mr. Robertson's bout with the foils would have been more effective if the Laertes had been worthy of his steel, as Mr. Robertson is a graceful and an excellent swordsman. His death is a thing of beauty. The picture of him, sitting on the throne, with his bowed head, the crown in his lap, the sceptre in his hand, poor, dumb, Horatio standing before his lifeless friend, will linger for all time in the memory. It was so classically beautiful—like a painting of a Grecian scene by Alma Tadema.

Mr. Robertson is a great artist, and from the stage seems a most lovable personality. He is handsome, and his head and brow are perfectly shaped. His soft brown hair was not covered by a wig. His gestures are few, but correct and varied. His voice—but go and listen to it. It is the wind in the pines.

It is a pity that praise cannot be given to Mr. Robertson's support, but with one or two exceptions that support was commonplace, to look at and to hear. The Ophelia of Gertrude Elliott was earnest, ingenious, womanly; perhaps all one can expect in this character. She was a good deal to appeal sympathetically, measures up to expectation. Jennie Eustace was an earnest and apprehensive Gertrude, and made one feel sorry for her fate. The Ghost of C. Aubrey Smith was fine, as was his Fortinbras. The rest of the parts were in the keeping of a company that would show better in a lesser play.

Irving Place—The Dark Gateway.

Drama in four acts, by Felix Philipp. Produced March 7.

Wandenberg.Julius Kober
Frohnner.Franz Kierschner
Baron von Westkirch.Arthur Holz
Peterson.Julius Haller
Bierch.Otto Wichter
Johannes Falkenried.Ferdinand Bonn
Landlord.Willy Frey
Gredolien.Hermann Gerold
Wengeler.Gustav Seyffertitz
Lene Maurer.Bertha Rocco
Amalie Schwartz.Marie Wegner
Carl Dominik.Abel
Winkelman.Heinrich Habrich
Eugene Hohenwart.Jacques Lucien
Bromm.Bruno Dehnicke
Constantin Ackermann.Otto Wichter
Hermann Korn

The double attraction of a play new to this country, by Felix Philipp, and the reappearance of Ferdinand Bonn drew a large audience to the Irving Place Theatre last Monday night. There was much enthusiasm, both for the visiting actor and for the play. The Dark Gateway is a modern drama not strikingly original, but possessing a gripping merit of simplicity and consistency. Everything is subordinated to the dominant idea, the tunnel, the entrance to which is The Dark Gateway. So faithful is the author to this idea that humor is almost entirely neglected, with a resultant gloom which adds much to the power of the play. The few essays at fun are decidedly ingenious, and, to tell the truth, might have been omitted without serious loss.

The first act begins slowly, with a long expository conversation, which is succeeded, before boredom intervenes, by the action attending the entrance of a large body of workmen. Herr Philipp knows the dramatic value of a crowd, and he makes skillful use of it in the course of his drama. The last three acts are replete with situations, the theatrical, the dramatic, the gripping. Slight attention is paid to character drawing. Every resource is centred on the creation of dramatic situations.

The scene of the play is in the vicinity of large tunneling operations under the supervision of Chief Engineer Johannes Falkenried. To be near

his work he has taken quarters at an inn frequented by his men. A hanger-on at the inn is an old paupered shoemaker, Lene, who has been driven mad by the betrayal of his daughter and the murder of his son in the tunnel. He suspects a workman, Carl Dominik, of being the perpetrator of both these wrongs. This Dominik soon comes into collision with Falkenried. He has paid court to Lene, the barmaid of the inn, but she has indignantly repulsed his advances. He then comes to the conclusion that the engineer is his rival, and, to undermine him with his men, he repeats a conversation of his superior's to the effect that the tunnel will never be finished, because a subterranean stream, which has long been threatening, will destroy the work. Falkenried denies having said any such thing. To him comes Wandenberg, the promoter of the operations, to ask a favorable report on the progress of the tunnel before a party of capitalists who are to finance the scheme further. The engineer, whom Dominik had correctly reported, refuses to do what is asked of him, because he is unwilling to risk the lives of the men under him. Wandenberg uses all the means in his power to shake the resolution of Falkenried. He pleads ruin, he appeals to the motive of gratitude for favors done, all to no avail. At last a threat of suicide wins a reluctant consent to the proposed report. Lene, who has overheard the conversation, tells the engineer he has done rightly in yielding to his patron's wishes. She confesses her love for him and tells him that in his arms she can alone find happiness. At the meeting he makes the report desired, although it is apparent that he does so reluctantly. The capitalists have given their assent to the furnishing of further supplies, when a large body of workmen appears to serenade Wandenberg. Falkenried can no longer restrain himself. He rushes to a window to warn the men of their danger, but they are persuaded by the promoter that he is insane. The unhappy engineer sees but one course open to him—to blow up the tunnel. He confides his secret to Lene and is overheard by Lene. He makes a last attempt to persuade the men not to go to work. They are won over by his arguments, all but Dominik, who rushes off to the tunnel, followed by Lene. Suddenly there is a loud explosion; the crazy cobbler has destroyed the cause of all his ills, and, with him, the tunnel.

Herr Bonn was not entirely at home as Falkenried. His best moments are not his strenuous ones, and, unfortunately, the role is pitched more to his strength than to his very high. The part is a straight part, whereas Herr Bonn's genius lies in the direction of character work. Julius Kober's Wandenberg was uneven, but whatever was amiss was condoned by his acting in the second act in the scene with Falkenried. He did this exceedingly well, so well that he really moved his audience. Gustav von Seyffertitz was the least, and both in making his entrance did he display the care for the minutest details which is never absent from his portrayals. Franz Kierschner as Frohnner and Max Häseler as Buddenau did excellent character bits. Bertha Rocco was a satisfactory Lene.

American—Out of the Fold.

Play in four acts by Langdon McCormick. Produced March 7.

Nolan Crane.Theodore Babcock
John Lathrop.Harold Hartsell
Long Jim.A. L. McCormick
Toby.George Fox
Daddy Pinchbeck.John Brinsley
Buck Smith.Wade Rhine
Abner Harlan.Raphael Holmes
Cobb.H. B. Norman
Zeh Hulin.E. L. Ross
Marie Lathrop.Loretta McCafferty
Aunt Jane Larkins.Lena Powers
Mrs. Cobb.Ethel Hertalet
Susanne Tompkins.Lily St. Clair
Mollie.Grace Inman
Helene Grey.Sylvia Bidwell

Out of the Fold, a new rural drama by Langdon McCormick, was produced for the first time in New York at the American Theatre last Monday evening, and won a fair victory over the emotions of a large audience. The onlookers doubtless expected to see a roaring melodrama. What was revealed to them was a rather simple play of country life, full of sentiment and pathos. For a while the spectators were frankly puzzled, but presently the appealing story captured their interest, and from then on there was an abundance of applause that rang true, besides tears that were real and laughter that was genuine.

In constructing Out of the Fold Mr. McCormick used only well seasoned materials, but he craftily put them together in a new fashion. His heroine has, besides the outward attractions of virtue, some of the fascinations of the ordinary stage actresses; his villain is a measure of villainous out of desire to serve a friend, and his hero is not always blatantly heroic. The result of this combination of characteristics is that the play is a good bit nearer to life than are the majority of compositions of its class. The play is conventional in its minor episodes, its settings and its stage devices rather than in its character drawing. There is the familiar country church, with the choir inside singing well-remembered hymn while the heroine, in black, stands desolate in the falling snow; there is the farmhouse and barn, with the well between, and the inevitable quartette grouped about, singing its everlasting song; there is the country school with its array of awkward boys and ginghamed little girls; there is the woodland scene with the old bridge and babbling brook; there are the customary country old men and women; and—most familiar of all—there is the crude, big-hearted ruralite with the Biblical story of the one lost sheep at his tongue's end. And though every thespian has seen every one of these things a score of times before, they still possess the honest magic to conjure tears from the eyes of the most hardened.

The action of the play takes place at Oakville—which is either in New England or in that vague country known as "up the State." In the opening act the hero, Nolan Crane, who is the local schoolmaster and has temporarily taken the place of the village parson, befriends Helene Grey, a stranger in the community, whose past is unknown. The village gossip, chiefly female, have made up a history for her among themselves, and one John Lathrop, a young blackguard who has been to college, is in possession of the knowledge that she was once entangled in an amorous experience that resulted in a smirch upon her good name. Helene, whose one desire is to forget and live down the past, thus finds herself in the midst of a maelstrom of machinations. She has, however, three loyal friends in the schoolmaster, Long Jim, who is a shepherd with the afore-said Biblical knowledge, and Judge Harlan, a broad-minded, fatherly country gentleman. In the course of the play she is made the assistant teacher in the school and is about to marry the schoolmaster, Nolan Crane, when the contemptible collegian, Lathrop, intrudes the information about her history. Crane denounces the publicity, but concludes that he cannot marry her. Then comes Long Jim with some good, sound, level-headed advice—and a deal of fine, charitable sentiment, too—and convinces Crane that for the sake of his own happiness and the girl's soul he should marry Helene. Considering Helene's past the conclusion is unconventional, but it is none the less happy.

The play was very prettily mounted, the three exterior scenes showing the churchyard, the doorway of a farmhouse, and the old bridge in the woods being unusually attractive. In the main the acting was good, though a number of the players were over-conventional.

Theodore Babcock played Nolan Crane in a clean, forceful, but very self-satisfied manner. He did not trouble to veil the mechanics of rural drama with a semblance of naturalness in speech or manner. Sylvia Bidwell, on the other hand, played Helene Grey with the utmost earnestness and sincere feeling, and she received her reward in plentiful applause. Her impersonation was graceful, sweet, womanly, and, best of all, honest. Harold Hartsell played the intensely disagreeable role of Lathrop in quite the right spirit of villainy. L. McCormick as Long Jim was genuine, wholesome and lovable. He did not exaggerate the character to the point of mawkishness, and he got the best worth out of every line and situation. Emma Brennan Ince gave a delightful, warm-blooded

portrayal of Aunt Jane Larkins, and Ethel Hertslet was a capital Mrs. Cobb, gossip. Raphael Holmes was a fine, manly, burly Judge Harlan. Excellent character work was done by George Fox as Toby Tompkins, a fat boy with a large appetite; John Brinsley as Daddy Pinchbeck, a country editor; Wade Rhine, as Buck Smith, a lanky bully; J. A. Curtis, a schoolboy with an impediment in his speech; H. B. Norman as Abner Buck, a deaf old man with a limp; Loretta McCafferty as Marie Lathrop, a village aristocrat; Lily St. Clair as Susanne Tompkins, a plump little country girl, and Grace Inman as Mollie. The quartette, composed of Harry B. Norman, E. L. Ross, M. T. Bohannon and Frank Abbot, sang effectively.

Fifty-eighth Street—A Pair of Pinks.

Musical farce in two acts; anonymous. Produced March 7.

Percy Barr Gaites.Hay Ward
Harold Boulton Sells.Harry Vokes
Ikey Lock.Charles Howard
Billion Ager.Tony Williams
Fuller Ager.David De Wolf
Moss.Gus Bruno
Tuff Nut.Leo Miller
Thomas.Dan Coleman
Bell Boy.Eddie Judge
Dunn Brown.Harry Hemanway
Messenger.E. J. Gunther
Mister Truss.Lena Powers
Mister Carr.Willie Daly
Mister Cobb.Walter Pearson
Mister Lott.Edward Mumford
Mister Chance.William Phillips
Mister Fortune.Richard Barry
Mister Friend.George Johnson
Mag Knotts.Margaret Daly Vokes
John Ager.Vince Daly
Carry Ager.Helen Norton
Mrs. Dunn Brown.Florence Hawkins
Ophelia Way.Maud Bredell
Charlotte Rouse.Lucy Daly

Ward and Vokes, who for several years have been very successful in pleasing that part of the public that wants to laugh and doesn't care much for the medicine, came to town again last week with a new offering called A Pair of Pinks. The names of the architect who designed the piece and of the various carpenters who hammered it together were not on the programme. Such modesty in these days is remarkable. Perhaps there were so many authors that there was not room enough for their names on the bill. The piece is simply a conglomeration of gags, songs, dances, marches and general nonsense, designed to frighten dull care away by sheer madcap.

The title of the farce comes from the fact that Ward and Vokes pass themselves off as two Pinkerton detectives. They arrive at the country residence of a wealthy man who has decided to build a model jail, of which he makes them the wardens. The second act takes place in the jail, which has all modern improvements, including bell-boys and private bath. Much fun is developed from this idea, and the large audiences were kept in a state of constant glee by the antics of Percy and Harold and their lively assistants.

Ward and Vokes are the same two drolls that the American public has laughed at for the past twenty years or so. They pursue the even tenor of their easy-going way and their popularity seems to be as great as ever. The hardest work of the performance was done by Charles Howard as Ikey Lock, a Hebrew. Mr. Howard is "little but good," and his dialect and actions inspired uproarious laughter. He is one of the best exponents of the lively stage "Polocker" seen here in some time. Vince Daly, who is all ginger from top to toe, danced with great cleverness. Lucy Daly is also a spic little performer and did her share in adding to the gaiety. Margaret Daly-Vokes as a gawky girl was amusing at times. Gus Bruno as a Frenchman had a good dialect. Dan Coleman sang quite well. Eddie Judge three times over. Lou Miller was funny as a "hard citizen." Tony Williams as a millionaire and David De Wolf as a duke also did good work. The chorus was in fine and enthusiastic. This company carries an excellent double quartette of male voices, and their united efforts give a body and volume to the musical numbers that are usually lacking in entertainments of this kind. Their singing in the first act of the refrains of several well-known semi-classical songs was by far the most pleasing feature of the piece for those whose tastes run above horse-play. The mounting and costumes were elaborate, and the stage was admirably managed by Joseph

CURRENT AMUSEMENTS

Week ending March 20.

ACADEMY OF MUSIC—A Chinese Honey-moon—2d week—9 to 10 times.
AMERICAN—Out of the Fold—2d week—9 to 16 times.
BELASCO—Henrietta Crossman in Sweet Kitty Bellairs—15th week—101 to 107 times.
BLU—Closed.
BROADWAY—The Yankee Consul—4th week—22 to 23 times.
CARNegie HALL—Musical Entertainments.
CASINO—French Opera company in Repertory—1st week—Vandeville.
CIRCLE—Vandeville.
CRITERION—Eleanor Robson in Mervyl Mary Ann—51 times plus 5th week—34 to 41 times.
CRYSTAL GARDENS—Closed.
DAILY—Edith Wynne Mathison in As You Like It—1st week—1 to 7 times.
DEWEY—Reddy and Woods' Show.
EVEN MUSE—Figures in Wax and Vandeville.
EMPIRE—The Other Girl—31 times plus 20 to 26 times.
FOURTEENTH STREET—George W. Monroe in My Aunt Bridget.
GARDEN—The Secret of Polichinelle—19 times plus 5th week—34 to 41 times.
GARRICK—Katherine Kennedy in The Ruling Power—1st week—1 to 5 times.
GOTHAM—Charminda Burlesquers.
GRAND OPERA HOUSE—The Maid and the Maid.
HARLEM OPERA HOUSE—Viola Allen in Twelfth Night.
HERALD SQUARE—Sam Bernard in The Girl from Ray's—20th week—10 to 18 times.
HUDSON—Henry Miller in Man Proposer—1st week—1 to 5 times.
HURTIG AND SEAMON'S—Vandeville.
IRVING PLACE—German Stock company in German Drama—25th week.
KEITH'S UNION SQUARE—Continuous Vandeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in Hamlet—2d week—8 to 14 times.
LYCEUM—Parlan Widows.
LYCEUM—William Gillette in The Admirable Crichton—17th week—124 to 130 times.
LYRIC—Wilton Lackaye in The Pit—6th week—28 to 44 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Opera March 19 with Barnum and Bailey Circus.
MAJESTIC—Babes in Toyland—2nd week—185 to 192 times.
MANHATTAN—The Virginian—11th week—83 to 90 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Robert Emmet.
METROPOLITAN OPERA HOUSE—Closed.
MURDER'S ROW—Maestros Burlesquers.
NINETEENTH AVENUE—Tiger Lillies Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in All on Account of Elias.
NEW AMSTERDAM—Richard Mansfield in Repertory—3d week—Ivan, the Terrible, Wed.—14th time.
NEW GRAND—Hebrew Drama.
NEW STAR—Queen of the Highway.
NEW YORK—Richard Carle in The Tenderfoot—4th week—20 to 23 times.
OLYMPIC—Innocent Maids.
ORPHEUM—Vandeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vandeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Century Players in Much A Do About Nothing—1st week—1 to 7 times.
PROCTOR'S FIFTH AVENUE—The District Attorney.
PROCTOR'S FIFTY-EIGHTH STREET—Arrah-na-Pogue.
PROCTOR'S TWENTY-THIRD STREET—Sally in Our Alley and Vandeville.
PROCTOR'S 125th STREET—The Lost Paradise.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Kyrle Bellew in Raffles—119 times plus 5th week—34 to 41 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—An Orphan's Prayer.
WALLA'S—The County Chairman—17th week—133 to 140 times.
WEBER AND FIELDS—Closed.
WEST END—Joseph Hart and Carrie De Mar in Fox's Grandpa.
WINNERS—Hebrew Drama.
VAUDEVILLE—Candida—87 to 94 times.
VICTORIA—Vandeville.

C. Smith. The songs introduced are credited to Adams and Oden. They are all of an excellent quality, with the possible exception of "The Sweetest Girl in Dixie," which has a swinging melody that is pleasing. The attendance during the week was very large. This week's attraction is J. K. Murray in *Arrah-na-Pogue*.

Fifth Avenue—Hush-A-Bye, Baby.
Farce in three acts, by Frank Tannehill, Jr. Produced March 7.

Mr. Budd, Sr. Gerald Griffin
Mrs. Budd Malcolm Williams
Mr. Hawley Albert Howard
Mr. Ketchum Sol Alken
George Gunther Edward M. Ellis
Frank Foster H. Dudley Hawley
James Leo Hawley
John Albert Roberts
Mrs. Hawley Mathilda Deshon
Rose Lottia Lathum
Mrs. Ketchum Helen Reimer
Marie Mary Bertrand
Mrs. Winthrop Rose Stuart
Zerlina Budd Frankie Miller
Zadie Jane Wells
Messenger Phil Norris

Hush-A-Bye, Baby, is the meaningless name given to a farce by Frank Tannehill, seen for the first time in New York last week. The piece has been seen out of town under another name. It is a case of "a rose by any other name," and the new title did not help to make the piece a hit. It is a conventional farce, with obvious complications that would not deceive a child. Mr. Budd, Sr., an old widower, has a son who has traveled and made many conquests in various countries. During the play he divides his attentions between Rose Hawley and Marie Ketchum, and is undecided whether to marry a blonde or a brunette. News comes to both Budds that a Mrs. Budd, with a child, is coming to claim her husband. The father accuses the son and the son accuses the father of having contracted a secret marriage. Mrs. Budd arrives, and it turns out, of course, that neither of these particular Budds is the one who is guilty; and there you are.

It was only through the heroic work of Gerald Griffin that the farce was saved from being deadly and insufferably dull. Mr. Griffin as the nervous, fussy old man who wants to clear himself of the accusation of being a gay Lothario played capital. He did not spare himself either vocally or physically, and managed to win laughs by dint of sheer hard work and the natural talent he has for saving situations. It is more than likely that some of the lines and business were Mr. Griffin's own, as he has a knack of injecting ginger into dull plays. Malcolm Williams had a good many lines as Budd, Jr., but they were not amusing, and it was uphill work for him. Sol Alken and Albert Howard played two fussy old men in a fussy, old-fashioned way. Albert Roberts had only a few lines as the gardener, but he managed to make them sound funny. Edwin M. Ellis was rather clever as a silly youth. H. Dudley Hawley did quite well with an unimportant part. The women had little to do. Lottia Lathum had a role as colorless as a glass of distilled water, and did nothing to add to her reputation. Helen Reimer tried her best to be breezy as Mrs. Ketchum, and almost succeeded. Rose Stuart as Mrs. Winthrop was quite good. The others played conscientiously. The play was given the benefit of special mounting, and had evidently been carefully rehearsed under the direction of Hugh Ford.

Third Avenue—Because She Loved.

Melodrama in four acts by John Reinhart. Produced March 7, 1904.

Ralph Leslie Will R. Walling
Phil, the Junkman Charles F. Tugay
Jeffrey Bassett Martin Sommers
Jim Ackerly Harry Pearson
Willie Travers Herbert Corbell
Billy Hagan Harry Hughes
Ab Sling George Jacobs
Red Mike William Abrams
Dennis Dolan Charles Collins
Dutch Jake Frank Dunn
Keeper Phil Murtha
Detective Edward Owen
Captain of the Zanzibar Albert Charlton
Agnes Charlton Almee Landis
Rose Lucille Walker
Mrs. O'Brien Effie Bond
Mixed Ale Liz Edna Bond
Nellie Dolan Etta Williams
Olga Frances Corlette
Father Baby Ethel

Because She Loved, a four-act melodrama by John Reinhart, was the bill at the Third Avenue Theatre last week. Sherlock Holmes would spend the best nights of his life looking in vain for the plot, or story, of it. It was not up to the standard of the Third Avenue audiences, and it left them at bay by act cold, but polite—too courteous to fling verbal slings and arrows at it. Some melodramas are so bad that they are good, and delight even the biased, who often leave Delmonico's and Sherry's to see them; but, with sorrow it must be said, *Because She Loved* is not one of them. Its construction is deplorable. The sins of omission are as numerous as the leaves in the forest of Arden, and the sins of commission are palpable to even the actors.

There are many places where the play can be improved, but want of space and time prevent the recording of the suggestions. One suggestion, however, can be made. The specialties begin before the story is even guessed at, in the first act, and there are too many specialties of day before yesterday for an alive Third Avenue audience to relish. They know what is good and new, old and poor, as well as any Broadway gathering. There are also too many anti-climaxes, and the curtain falls more than once at the wrong time—a day after the fair—sometimes a day or two after.

The company was not a very good one, either, but it was a well-meaning one, and did what it could with the material entrusted to it. Effie Bond as Mixed Ale Liz did one bit that would have won her large type in the press next morning if she had done it at a Broadway house. It was when she entered the Tomba prison, intoxicated, but not so violently as to be offensive. But it isn't pleasant to see a nice girl drunk, nor a drunken woman, ever, even in a play.

The attraction this week is An Orphan's Prayer, note of which will be made in *The Mirror* next week.

New Star—The Great Train Robbery.

Melodrama in four acts, by Scott Marble. Produced March 7, 1904.

Tom Gordon Alfred Rowland
Sam Carter James R. Garey
Dan Hollis Dudley Farnsworth
Broncho Joe Charles B. Walte
William Bennett W. H. Harburg
Sergeant Flynn W. John Daly
Joshua Glue H. B. Williams
Solitaire John Flatow
Peauclike Schlitz Thori Denier
Tip Porter Stewart Johnson
John Shirley Ed Adams
Rattle-snake Pete Walter More
Expressman W. H. Warner
Express Messenger Amel Newton
Culpe Gordon Bayone Whipple
Frank Vashell Lucille Loring
Alice Bennett Ethel Faine
Rose Wilson Lottia Stofor
Fanny Knight Agnes B. Kruse

The Great Train Robbery, a melodrama in four acts, by Scott Marble, was presented for the first time in New York at the New Star last week, under the direction of Francis R. Stewart. The play was well staged and mounted, and a competent company handled effectively the many interesting episodes of the play, for which the author has provided a fairly coherent plot. The efforts of two employees of the United States Express to rob the company of a shipment of gold, their adventures and final punishment form the main theme of the story. An innocent man suffers for a while as their scapegoat, and his sweetheart is abducted by one of the robbers. The wrongs are righted at last, and the play ends happily.

Lucille Loring was very pleasing and effective in the role of Alice Bennett. Albert Denier as Peauclike Schlitz and John Flatow as Solitaire were very successful in their comedy work, and contributed very largely to the success of the

production. Bayone Whipple doubled cleverly as Louise Gordon and Frank Vashell. Tom Gordon was well taken by Alfred Rowland. James R. Garey as Sam Carter and Dudley Farnsworth as Dan Hollis made a favorable impression. W. H. Harburg, John Daly, Lottia Stofor, Agnes B. Kruse and Charles B. Walte were adequate. H. B. Williams as Joshua Glue proved himself a crack marksmen, and performed some very sensational feats with a revolver. Stewart Johnson, Ed Adams, Walter More, W. H. Warner, and Amel Newton filled small roles acceptably. This week, *The Queen of the Highway*.

Murray Hill—All on Account of Eliza.

The Henry V. Donnelly Stock company at the Murray Hill Theatre leaped from Shakespeare to Leo Ditrichstein over Sunday, and presented yesterday afternoon the latter dramatist's farce entitled *All on Account of Eliza*. The audience was large and it found the play and the manner in which it was presented much to its liking.

Mr. Donnelly, who too rarely appears with his company, played the genial German, Franz Hochstuhel, in delightful comedy fashion, and was rewarded by continuous laughter and great applause. Edna Phillips was a graceful, sweet and charming Elizabeth Carter, and Theodore Gamble played Eliza in bright, merry fashion. Excellent work was also done by Priestly Morrison as Joshua Appleton, George Farren as Frank Donovan, Rose Swain as Sallie Lennon, and Clara Reynolds Smith as Levena Appleton. The other roles were without exception in capable hands. Next week, *The Charity Ball*.

West End—Kellar.

Kellar, the magician, was greeted with crowded houses during the entire week, and caused the spectators to gaze in open-mouthed astonishment at his marvelous work. His illusions this season are the Yogi's Lamp, Psychatism, the Simla Seance and Fly-To. For these he carries splendid equipments, and he produces them in a mystifying manner. The Crystal Ladder, Demon Globe, Old Glory and the Dyeing Enigma also called out tumultuous applause, and the many little tricks of sleight-of-hand with which the magician enlivens his performance were well received. The Levitation of Princess Karnac is Kellar's most elaborate illusion, and it proved a big feature. This week's attraction is *Foxy Grandpa*, with Joseph Hart and Carrie De Mar.

At Other Playhouses.

CASINO.—The French Opera company will be here for three weeks. A review will be published in *The Mirror* next week. This week's repertoire will be: Monday, *La Juire*; Tuesday, *Carmen*; Wednesday matinee, *Mignon*; evening, *Il Trovatore*; Thursday, *Cendrillon*; Friday, *La Traviata*; Saturday matinee, *Cendrillon*; evening, *Les Huguenots*.

FOURTEENTH STREET.—George W. Munroe appears here this week in *My Aunt Bridget*, introducing Carolyn Lum, a new prima donna, and several new specialties.

MAJESTIC.—The Wizard of Oz will return to this house next week for six weeks, and will be followed by Lulu Glaser in *Dolly Varden* (two weeks), and this attraction in turn by *The Man from China*.

METROPOLIS.—Robert Conness in *Robert Emmet, the Days of 1803*, is the attraction this week. Souvenirs were given last night.

MANHATTAN.—The Virginian plays to crowded houses, and soon will celebrate its one hundredth performance at this theatre.

NEW AMSTERDAM.—Richard Mansfield is in his third week, and appears in *Old Heidelberg*, *Ivan the Terrible*, and *Beau Brummel*. For his last week he will be seen in *A Parisian Romance*, *Old Heidelberg*, *Ivan the Terrible*, and *Dr. Jekyll and Mr. Hyde*.

IN BROOKLYN THEATRES.

At the Montauk Theatre Clyde Fitch's comedy, *The Girl with the Green Eyes*, with a cast which includes Clara Bloodgood, is the bill. The leading man is Robert Drouet.

Glittering Gloria, the English comedy, with music direct from Daly's Theatre, is at the Amphion Theatre this week, with the original company, which includes the names of Cyril Scott, Ferdinand Gottschalk, and Phyllis Rankin. Scenes in Ireland, at Dublin and Ballybay, are presented on the stage of the Grand Opera House this week by Chauncey Olcott in *Terence*. Mr. Olcott's songs are "My Own Dear Irish Queen," "The Girl I Used to Know," "My Sonny Boy," and "Tick Tack Toe."

In honor of St. Patrick's Day Mrs. Spooner has arranged to present at the Bijou this week *The Colleen Bawn*, by Dion Boucicault. Edna May Spooner plays the title role of Elly, the Colleen Bawn, a sweetly sympathetic role, for which she is well suited. Mr. Phillips is cast for the part of Hardress Cregan. Mr. Kennedy is Miles Coppaleen, the vagabond poacher and smuggler, who rescues the "Colleen" when Danny tries to drown her. Mr. Curtis plays Danny. To Jessie McCallister falls the part of Annie Chute, the dress, and Mr. Wilson plays Kyrie Daly. The whole company is needed for the rest of the cast. There are a number of specialties during the play, in which Edna May Spooner and Mr. Kennedy take part, while between the acts Claude Thardo sings some of his latest "hits." A shamrock ten and appropriate souvenirs will be features at the matinee on Friday.

Patrice in *Driven from Home* returned to Brooklyn last week and is at the Columbia Theatre, and with her comes Walter Wilson, a former favorite and matinee idol of this borough.

An *Heiress to Millions* is at the Park Theatre. *Parsifal* in drama form is brought out by Corse Payton this week at the Lee Avenue Theatre. William H. Lytell dramatized *Parsifal*. He has built twenty-two scenes to make up the three acts. Many members of the chorus that sang the ensemble numbers at the Metropolitan Opera House are engaged to sing. The orchestra has been increased to thirty musicians. Under the direction of the leader, Mr. Frank L. Callahan, much of the Wagner music will be rendered. Mr. Payton's stage-manager, his scenic artist and also his electrician have studied Mr. Corrie's production, and Mr. Payton in making his regular announcement between the acts last week assured his patrons that he was "to undertake and succeed in the most daring feat ever attempted by any stock manager in America." There are no specialties between the acts. Kirk Brown is Parsifal; Harry Roche, Amfortas; Robert Elliott, Klongor; Joseph Gilard, Gurnemann; Richard Collins, Titurel; and Grace Fox plays the part of Kundry. Florence Gear and Claudio Lucas lead the flower girl. *Parsifal* is to have a two weeks' run.

Quincy Adams Sawyer has moved to the Folly Theatre this week, and this fine rural play of New England life continues to draw large audiences.

The Man Who Dared is the offering at the Novelty Theatre. It is offering the Eastern District theatregoers an opportunity to witness his daring act of entering a cage in which two lions are imprisoned. Mr. Hall is supported by Ethel Fuller.

For *His Brother's Crime* is the attraction this week at the Gotham. Montgomery Irving, the "modern Hercules," heads a strong company.

The Moonlight Maids appear at the Gayety Theatre this week in *Rialto Rounders*.

The Big Sensation company of thirty people are at the Unique.

TESS OF THE D'URBERVILLES IN SPANISH.

Mr. Manuel Wallis y Merino, of the Spanish Legation at Washington, after witnessing a performance by Mrs. Fiske of *Tess of the D'Urbervilles* some time ago, expressed a desire to obtain the rights to make a dramatization for use in Spain. Señor Merino, apart from his diplomatic work, is a dramatist and litterateur. Thomas Hardy has just given his permission, and Señor Merino is now engaged on a Spanish dramatization of *Tess*. It is likely that the play will be acted in Madrid by Marie Guerrero.

LONDON.

Hanelle in German—When a Man Marries
Produced—More Rows and Ructions.
(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAPALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., March 5.

In the midst of such a worrying week as we have had again it is pleasing to be able to say that we have had at least one play that, like the airs that were hummed on Prospero's magic island, gave delight and hurt not. This was Gerhart Hauptmann's *Hanelle*, and though it was not given in the English tongue, as it was a while ago in America, it charmed all who beheld it—that is to say, it charmed all beholders except those of the extremely "uncouth" as Robert Burns so happily called them, who enjoy irreverence and smelt out profanity, everything that is not strictly planned down to fit their narrow views.

Strangely enough, it fell to this German company which has been giving such clever performances in their native lingo at the Royalty Theatre in Soho to first present *Hanelle* to an English audience. Of course I mean an Anglo-German audience, with the accent on the German. As to *Hanelle*, it is enough to say that it was splendidly acted and that its power was in the fact that its beautiful story, its true reverence, its character of the Stranger (typical of one whose name is never mentioned throughout the play), all alike held the audience and enthralled all those critics who do not make it a point of honor to snuff disdainfully at anything that is served up for their gracious consideration.

You know the sort of sniffling critic I mean, don't you? The kind of superior person to whom the great but sometimes giddy Lord Byron wrote:

"Care not for feeling, pass your proper jest,
And stand a critic-bated bet."

The only other new play at the West End this week up to the time of mailing was *When a Man Marries*, which was written by Murray Carson (the player playwright) and Norah Keith. Seeing that Norah has written some very good stories and that Murray has been concerned in the concoction of sundry clever plays, such as *Rosemary, Gudgum*, and *The Bishop's Move*, I will confess that I had expected a somewhat better work than *When a Man Marries*, which was tried at Wyndham's Theatre on Thursday afternoon.

The piece was a strange mixture of very farcical comedy and extremely sentimental sentiment, and I regret that all I can say of it is that what success it achieved it owed to the acting of Carson as a foolish young lord (hildite), to some Berlin as the lady whom his lordship married, and to Jean Sterling Mackinlay (the late Antoinette Sterling's daughter), who played very sweetly as a butterfly-like young ward, whose advent at the family castle causes, as the poet says, "All the fat to be in the fire."

Our regular ructions commenced this week as early as last Sunday night, when the C. F. Club were lectured by a not too sage lecturer named M. J. Landa, who held forth on the influence of the music hall upon the theatre. This holder forth proved to be of a most uninformed, not to say ignorant, nature, anyhow as regards the subject upon which he vouchsafed to orate. His assinine attacks upon the variety (or vaudeville) form of entertainment, now so popular in these islands, of course provoked instant reiterations. Even a lady who spoke as ridiculously as the lecturer was severely reprimanded by such variety experts as Ben Nathan (comedian and agent) and Tom Rendle (formerly of the *Daily Telegraph* and now of the *ditto* *Midi*). In short, it was a lively evening but for the lecture that provoked the mimic storm.

Some excitement (anyhow as regards the papers) has been caused by (1) that hitherto foolish young nobleman, Lord Francis Hope's, new marriage to a banker's daughter—a marriage which has caused much needless raking up of the history (theatrical and otherwise) of that overadvised and not too brilliant American actress, May Yobe. (2) By the news from Ireland of the severe illness of the still beautiful and very benevolent Lady Clancarty, formerly Belle Bilton, a not too brainy sister of the London music hall.

(3) By certain furious newspaper letters growing out of America's recent boycott of British ballet dancers. (4) By sundry attacks on the theatrical and variety candidates for the London County Council election, which takes place to-day. (5) By the expiring L. C. C.'s newest set of rules for the theatrical and variety managers to abide with view to the better prevention of fire and panic. (6) By a very handsome and cultured variety theatre composer and musical director being accused (perhaps falsely) of "carrying on" with the wife of a humble green grocer, in whose house the Apollo-like conductor lodged. (7) By more silly propositions in the *Fortnightly Review* and elsewhere as to the alleged need for a so-called national theatre (of course, to be paid by the already overburdened British taxpayer). (8) By a fluttering caused among the recent music hall prosecuting theatrical managers owing to a report that the King has signified his intention of patronizing that big variety show, the Palace (where the veteran Charles Morton still cheerily rules, although he is nearly ninety).

To add to this we have had a counterblast from Dramatist Henry Arthur Jones, who, in the review now called the *Vivacious Gossamer* and *After*, demands a subventioned playhouse for what is now called by his fellow faddists "the Amelioration of the British Drama." Nay, more, my friend Jones (popping into his otherwise extreme argumentation much of his characteristically bold and brilliant writing) heroically offers to assist to reduce the exes of such a subventioned playhouse by writing a play for it without taking any fees or "royalties."

All this is brave of Henry Arthur. But seeing that he adds a rider to the effect that he must reserve the right of selecting his own cast, and taking into consideration the fact that he is notoriously hard to please, I am inclined to fear that when the subventioned theatre comes—if ever it does come—we shall all have to wait a long time for H. A. J.'s otherwise kindly proffered play.

One highly interesting performance given at the West End this week was a grand matinee given by Beerbohm Tree in aid of the Ophthalmic Hospital. The programme consisted of a selection from Julius Caesar by Tree and several members of his touring Shakespearean company (which contained several of the dramatic students of his School of Acting). There were sundry excerpts from the current London successes, and a revival of the fourteen-year-old merry mixture, *A Pantomime Rehearsal*, which your native playgoers will remember was first tried in America by the late Rosina Vokes' company. The whole matinee was a most interesting and amusing affair, and I am glad to add that it realized for the charity concerned something like £1,500.

The *Convict's Daughter*, a melodrama originally tried on your side, will have its first English production at the Grand Ingleton on Monday. . . . Lewis Waller withdraws *A Queen's Romance* to-night from the Imperial, and will replace it on Tuesday with a revival of a *Marriage of Convenience*. . . . George Alexander will presently withdraw *Old Heidelberg* from the St. James, and will on the 17th produce *Love's Carnival*, which as I told you is an adaptation of the German play, *Rosenmontag* (otherwise *Shrove Tuesday*).

George Edwardes' new Daly's production, *The Singalee*, is due to-night. During the rehearsals there have been some rows and ructions, and Ida Kane, the popular variety dancer (formerly of the playhouses), has walked out of the theatre (as actors say) with intent to resume at the variety temples.

MANHATTAN THEATRE SPECIAL.

A Fool's Paradise, by Sidney Grundy; *The Flying Wedge*, by Grace Livingston Furniss; *The Cape Mail*, by Clement Scott, and *The Point of View*, by Rachel Crothers, will be offered by the students of the Stanhope-Wheatcroft Dramatic School at the Manhattan Theatre next Thursday afternoon.

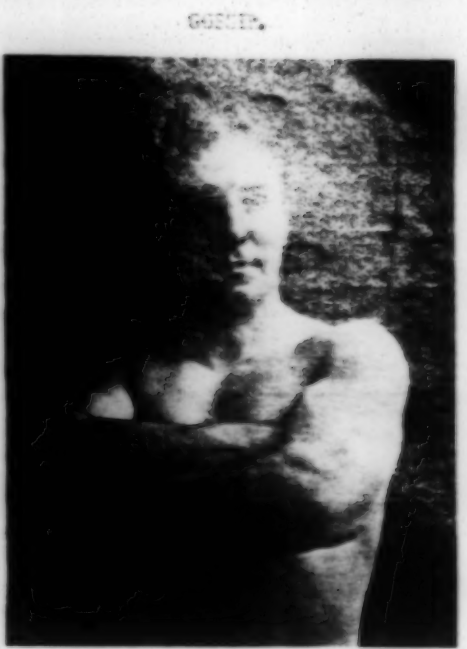


Photo by Bushnell, San Francisco, Cal.

Hallett Thompson, actor and athlete, is pictured above in the latter character. He has temporarily deserted the stage—though he will return to it next season—to devote himself to the management of a gymnasium that he has just established in the old Koster and Bial's Music Hall in Twenty-third Street, near Sixth Avenue. The gymnasium is large and airy, with a twenty-five-foot ceiling, and is thoroughly equipped with new apparatus. Abundant space is devoted to dressing-rooms, and there are Turkish, tub and shower baths in connection. Mr. Thompson has already a number of actors among his patrons, and he has made a special rate to members of the profession for gymnasium privileges. Absence from the city will be credited to actors holding these membership cards. The advantages of gymnasium exercise to stock company players and to actors called upon to play heroic parts are well recognized, but hitherto it has been difficult for actors to find suitable gymnasium accommodations. Mr. Thompson is to be found daily at the gymnasium.

Forbes Robertson decided yesterday to produce *The Sacrament of Judas* the last week of his engagement at the Knickerbocker Theatre.

Gus Botherner will present a scenic production of *Sherlock Holmes* during the season of 1904 and 1905. Mr. Botherner has obtained exclusive rights to this play, and will have the only company presenting *Sherlock Holmes* next season.

Wilson S. Rosa, who managed Rebecca Warren in *Tess of the D'Urbervilles* for M. B. Raymond during the twenty-six weeks' season that closed at Worcester, Mass., recently, has arranged with Kyrle La Shelle to manage his road company in *The Earl of Pawtucket*, taking charge at Utica on Wednesday.

Frances Carter will give a recital of Shakespeare's *Much Ado About Nothing* at the Comstock School, 32 West Fortieth Street, on March 16, at 3 p.m.

OPERATION ON "TOM" MAGUIRE.

"Tom" Maguire, who has been suffering for several months with cancer of the tongue, partly due to excessive smoking, went to the Cancer Hospital last week, and on Friday morning underwent an operation, during which he was under ether for several hours. Another operation will be necessary at the end of this week, and when it is completed Mr. Maguire will have lost his entire tongue and will be deprived of the power of speech.

No man connected with the profession is better known or better liked than Tom Maguire. His happy disposition has won for him a host of friends, who will be sincerely sorry to hear of his illness. He began his theatrical career as treasurer and business manager of Maguire's Opera House, in San Francisco, and was also connected with the Alhambra and Baldwin theatres in that city. Later he was manager of the California Theatre. He managed the tours of J. K. Emmet and Alice Oates, and piloted Robert G. Ingersoll on his first lecture tour of the United States. When he came to New York he became treasurer of the Fourteenth Street Theatre, where he remained several years. For some time past he has been interested in politics, and was a deputy sheriff during Van Wyck's administration.

SAID TO THE MIRROR.

FRANCIS W. COURTENAY: "In the warning in the *Sardon* plays, published in an advertisement in *The Mirror*, an injustice, at least by inference, was done to me. I was referred to as 'Louis C. Hanaford, alias Francis W. Courtenay.' I am in no way concerned in the controversy, and never have had any reason to hide my identity. My name is Lewis C. Hanaford, and in all my contracts I have so stated. My contracts have always read, 'Louis C. Hanaford (theatrically known as Francis W. Courtenay),' and I have assumed the name of Courtenay for family reasons, as I had a right to do, and not to hide my identity. All of my friends have known my real name and have known that I never tried to hide it. The only way in which I was connected with this controversy was as the *Sardon* plays is that I had been shown an assignment of the rights to the plays by Melbourne MacDowell, and having a Summer stock company in view, I arranged with those I thought controlled the plays for their use for a few weeks. Of course, in the circumstances I have not completed the negotiations. I wish *The Mirror* to set me right in this matter."

LETTER TO THE EDITOR.

From Ben Greet.

New York, March 4, 1904.
To the Editor of *The Dramatic Mirror*:
SIR.—May I commend to the reporter who says he witnessed our attempt at acting the perusal of those lines from Ben Johnson's *Every man out of his humor*, written some five years before *Twelfth Night*? How monstrous, and detested is it to see a fellow that has neither art, nor brain, flout like an Aristarchus, or stark ass, taking men's lines with a tobacco pipe; in snuff, still spitting, using his wryed looks, in nature of a vice, to wrest and turn the good aspect of those that shall sit near him. From what they do behold! Oh! his most vile.
Yours faithfully, Ben Greet.
P. S.—Aristarchus was a critic.

EVERETT, WASH., Feb. 25, 1904.

Dan Sully in *The Chief Justice* to-night standing room only. Splendid performance. Elks entertained Mr. Sully at special social session after performance and presented him with handsome cane and valuable testimonial souvenir.—W. A. Eagan, mgr., theatre.

Smokers

Borsford's Acid Phosphate relieves Depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.



Keith's Union Square.

Practor's Fifth Avenue.

Proctor's Twenty-third Street.

Practor's 125th Street.

Hammerstein's Victoria.

Circle

Hurtle and Seamon's.

LAST WEEK'S BILLS.

THE
TOSsing
AUSTINS
JOLLY
JUGGLERS

UNITED STATES
• SAN FRANCISCO

OFF 10

AUSTRALIA
SIDNEY

AUSTRALIA
MARCH 24-1904

The Burlesque Houses.

THE TOSSING AUSTINS

ANOTHER NOVEL SKETCH.

J. A. MURPHY AND ELOISE WILLARD.

AMERICAN ACTS IN ENGLAND.

The following letter has been received :
LONDON, Feb. 12, 1904.

Therefore, in response to the many letters of inquiry from American artists I have recently received asking my opinion as to the advisability of their taking chances over here I unhesitatingly say: If your act has not been done hererebefore and you are not a sketch artist and do not do so in Hebrew act, your chances for success in England are excellent. You will have no difficulty in gaining a hearing from the managers here—if you are an American. It's up to you to make good when it is easy sailing. A few months in England will show you the American art scene as it is. You will at least make him feel proud that he belongs to the land of the Stars and Stripes, as does yours sincerely

A NEW HANDCUFF EXPERT.

A young man who calls himself Vano appeared at Police Headquarters in this city on Thursday afternoon last and gave an exhibition of his skill in releasing himself from handcuffs and shackles placed upon him by detectives connected with the department. Vano stripped and allowed the officers to fasten five pairs of handcuffs and two pairs of shackles on his ankles. His wrists and other parts were then locked together by means of other pairs of handcuffs. He was thus handcuffed in a stooping position, when a sheet was thrown over him. Eight minutes later he gave a signal and the sheet was removed, when he was found standing erect, with all the handcuffs unhooked and lying beside him on the floor. Vano is about twenty-three years of age, and was formerly a locksmith. He intends to do his handcuff specialty in vaudeville.

GRAU RETURNS TO VAUDEVILLE.

Robert Grau, who has been managing the tour of Adeline Pattl during the past season, has decided to resume his vaudeville agency business and has established himself at 31 West Third Street. The immense amount of work entailed by the Pattl tour allowed Mr. Grau no time to attend to his vaudeville business, and as his work in this line requires the strictest personal attention, he made no effort to have his agency continued during his absence. Now that he is back in business, he may look forward to some success. Grau has many friends in connection with some noted players with a view to placing them in vaudeville. As in the past, he will handle only headliners of the first class.

TYPEWRITERS ARE POPULAR.

A great many performers have come to look upon the typewriter as a necessity in conducting their business. They are able to make their letters more legible and quicker results from typewritten letters than from those ground out by a pen in the old-fashioned way. A typewritten letter can be read in a few moments, whereas illegible handwriting is almost sure to find its way into the waste basket. Long before the busy manager has had a chance to learn the purport. The performers who use machines prefer one of the small, handy typewriters, that do not take up much room in a trunk and the habit of using them has been greatly encouraged by Max Brokes, who has sold more typewriters than any other of the theatrical profession than any other agent. He has taken the theatrical agency for a new machine, with which he expects to break even his own record. He sells the machines on easy terms and draws the attention of typewriter users prominently in making their remittances than many of the business houses.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

WANTED—IMMEDIATE OPEN TIME—WANTED

THE FIRST ROYAL

MARINE BAND OF GERMANY

Band Director,
LOUIS KINDERMANN.

(Marine-Schauspiel-Kapelle aus Hamburg.)

Manager,
RICHARD KOBER.

Commissioned by KAISER WILLIAM II. to play a short engagement at the ST. LOUIS EXPOSITION.

The band sailed from Germany March 10th for the United States on the steamer Hanover, arriving in Baltimore about March 21st, coming directly to Philadelphia.
NOTE:—This band can be heard at the Grand Opera House, Philadelphia, Pa., by special request, during the week of March 21st. They will cheerfully give an exhibition of their talent to any manager anticipating engaging them.
This tour originated from a desire of the EMPEROR to give his CRACK BAND an opportunity to see the United States and to give Americans an opportunity of hearing the greatest band in the GERMAN EMPIRE.

Positively the Most Stupendous Feature ever offered for Vaudeville Houses, Parks, Roof Gardens, etc.

This band in its own land occupies as great a position of prominence as the UNITED STATES MARINE BAND, Washington, D. C., enjoys in this country. The EMPEROR OF GERMANY has especially commissioned this organization to play a SHORT ENGAGEMENT at the ST. LOUIS EXPOSITION in connection with the GERMAN EXHIBIT, giving them a leave of SIX MONTHS' ABSENCE, and has equipped them with NEW AND MAGNIFICENT UNIFORMS. An interesting feature about the players is that every musician is nearly six feet in height while the conductor towers six feet three inches. They are all accomplished SOLOISTS upon both BRASS and STRING instruments, and have seen long service in the GERMAN ARMY. Their repertoire numbers 1500 WORKS of noted composers—the largest number to select from possessed by any organization in the WORLD.

MANAGERS OF VAUDEVILLE HOUSES, ROOF GARDENS, PARKS, ARMORIES, &c.,

For Time, Terms, Particulars, and for the signing of all contracts relative to the Band and its six months American Tour, communicate with

G. A. WEGEFARTH,
GENERAL MANAGER AMERICAN TOUR.
Care Grand Opera House, PHILADELPHIA, PA.

FOURTH BIG YEAR.

THE GREAT LAFAYETTE

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NOW BOOKING MY FIFTH SEASON 1904-05.

Holding and breaking records EVERYWHERE, including the following cities:

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HOUSES NOT BIG ENOUGH TO HOLD THE CROWDS.

More genuine and original Novelties than all other shows combined. Only a few weeks open. Address all communications direct.

THE GREAT LAFAYETTE, Sole Owner and Manager, Rossmore Hotel, N. Y.

WANTED for Coming Season: Artists of merit with Novelty Acts. 24 first-class Musicians. 20 pretty Chorus Ladies; must sing and dance. One big Musical Act. Sensational Acrobatic Act. Pantomimists and Acts not depending on the English language preferred.

An Original Novelty A New Vaudeville Act

THE EVOLUTION

JOHNSON AND WELLS

Written for Johnson and Wells by Druce Delmore, author of "The Bridegroom's Reverie."—Scenery from Chas. Yale Studio.—Special Costumes and Electrical Effects

AN ELABORATE AND EXPENSIVE PRODUCTION

Now in course of preparation, and guaranteed the greatest singing and dancing novelty act ever produced. EVERYTHING COPYRIGHTED.

GILLIHAN and MURRAY

Orpheum, Omaha, March 21, with Columbia, Cincinnati, Ohio, April 3.

"I am paying you \$50.00. That's more than you are worth. If you boys don't split, you'd better get off the earth." P. S.—But it hurts some people to own up to the truth.

A TREMENDOUS HIT—KEITH'S UNION SQUARE LAST WEEK—

SULLIVAN and WESTON

Are good enough
TO STAR ON BROADWAY

A Feature Act—Keith's, Philadelphia, this week.

The Minstrel Boys,

BAILEY and FLETCHER

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VAUDEVILLE IN LONDON.

TRAFFALGAR HOUSE, GREEN STREET, LANCETER SQUARE.

(Special Correspondence of The Mirror.)

LONDON, W. C., March 5, 1904.

In my letter last week I called your attention to the fact that the theatres are not alone introducing into their musical comedies certain "turns" which have made their debut in the halls and essentially belong to the vaudeville stage. As an instance, I mentioned the Savoy Theatre, where Blanche Ring has transported "Sammy from the Tivoli," and George Fuller Golden presents his adventures with Casey, with which he has been entertaining audiences at the Palace. Now I notice that Max Beerbohm is making a similar complaint in the *Saturday Review* with reference to The Dandies at the Duke of York's Theatre. "I was surprised to find on this classic stage," he writes, "two ebullient gentlemen in purple coats and two ladies in black and silver, singing comic part songs. They withdrew the curtain rose on the light comedy (Captain Dieppe), and were not seen again, but they had the obvious air of being the thin edge of the wedge. I foresee in the future Mr. Frohman will 'present' 'turns' in every entr'acte; a little later there will be 'turns' in the course of the play. The Duke of York's will be at length devoted like so many of the other theatres, to musical comedy. That would be a score off the music hall managers. But it would not be a useful score. Leave 'turns' to the music hall, and the music hall will the likelier cease its cluttings at drama."

Similarly at the Criterion Theatre, instead of the customary curtain-raiser, Frank Lincoln, whose laurels have been won over here on the music hall stage, gives a musical sketch of the vaudeville type by way of introduction to The Duke of Killcrankie, which may be truly described as the brightest comedy now running in London.

Marion Winchester, who is billed at the Palace Theatre as America's Champion Toe and Cake-Walk Dancer, lives up to her description, perhaps because there are no other toe and cake-walk dancers on the bill. She is graceful and looks bewitching, but her hair, dressed in the Cleo de Merode fashion (if she will pardon my suggestion), does not become her type of beauty. The Palace management has billed her strongly, and her dresses, besides some clever steps on her toes, admirably save the situation.

Among chanteurs Robert Michaels stands out for the artistic way he renders his songs. He has just sufficient French grace in him to make his vocal efforts sweet without appearing effeminate. He has an agreeable voice, and was well received. A clever pair of acrobatic clowns are the Permanes, who to all appearances are Continental. Their ball-bouncing is clever, and their finish, a vocal impersonation of two birds making love, ensures them hearty applause. Their imitation of the nightingale, of both sexes, sounds pretty, and the warbling is pleasing to the ear. Ada Reeve and the Follies, whom I have previously mentioned, still share the honors of the bill. The Warwick Trading Company Limited, give some excellent films on the programme, representing the topics of the day in a very interesting fashion. Their special and exclusive picture, "Hackenschmidt Against All Comers," gives the audience a sensational reproduction of the famous Russian feats at wrestling.

The Alhambra Theatre scores well. Among the newest additions to an excellent bill are the Labakons, a clever pair of acrobatic grotesques, who are ably assisted by their dog "Folly," which is exceedingly agile. Their tumbling much resembles that of an American knockabout team, and they will merit their undoubted success. Darius and Yana, a couple of French duettists, delightfully depict Parisian boulevard life in a character song. An aerial act, the Hanson Troupe, are very daring and achieve some sensational feats with their leaping and throwing in midair from trapeze to trapeze. The audience were very interested and applauded loudly.

At the Royal Music Hall are appearing the Young America Quintette, conducted by Mattie Boorum, and they conduct themselves very well. Their representation of American newboys is well carried out, good harmonized singing and able step-dancing. Mattie Boorum breaks into the middle of the act with a lot of life and vigor and adds to the success of the turn. They work well and deserve lots of good engagements on this side. The Chamberlains, appearing on the same bill, though handicapped for space, gave some clever exhibitions of jasso throwing and bull whip cracking. Their turn is novel, and would be better suited to a more spacious house.

Madeline Barber's company in The American Fireman's Christmas Eve are appearing this week in the same hall and are suffering from the same disadvantage of want of space. The sketch was much better staged and carried out at the Britannia, Hoxton, and Miss Barber, who like a good manager, appeared in front to watch the success of her production, must have noticed this herself. Letta and Minni, who I understand have been in America, are clever in their hand jumping specialty act.

Wrestlers are still coming into the country, this time from Denmark. Jess Pedersen by name challenges everybody in the Graco-Roman style. If the managers of the halls wish to keep up the interest in this sport the farce of each wrestler being billed as the "champion" should be stopped. They seem to come up like mushrooms, and I shall be very pleased when Jenkins, of U. S. A., gets over here and settles the question with a few of them.

In an eccentric burlesque act at the Shepherd's Bush Empire, the Adonis Trio made their debut this week and "caught on" at once. Their comedy is droll, but some of their Hebrew jokes were not quite well understood by the audience. They worked conscientiously but a little extravagantly in their anxiety to make a hit. However, I can readily understand their ambitious impulse, and they should feel well satisfied with the reception they got. The show's performing cats are on the same bill and are far ahead of any cat show I have seen. Their tricks are original and cleverly performed, and Tchow has a kind manner with them which ably prevents any cat-astrophe to his turn, especially in his closing trick, when a cat jumps from a height of about thirty feet into a crouch held by some assistants.

On the Middlesex Music Hall bill are Lee and Bentley in a comedy skit entitled Castles in the Air, which went very well and was distinctly amusing. Booker and Nabis, also appearing there, style themselves comedy artists and make an effort to live up to their style. The audience is well pleased, and would have been more so if the cold epidemic had not prevented a better vocal rendering.

Houdini opened up last Monday at the Hippodrome, and he is billed heavily all over town, being a great attraction for that house. Next week I hope to be one of the spectators of his remarkable handcuff-manipulating act.

Next week Josephine Sabel will appear at the Tivoli and the Canterbury.

Wood and Bates, who have just returned from an extensive tour on the Continent, will be at the Oxford and Euston on Monday.

Next Wednesday evening the Empire Theatre will produce its new spectacular musical and dancing "divertissement," to be called High Jinks.

Last Sunday a lively debate was provoked at the meeting of the O. P. Club by a paper read by Mr. Landis on the subject of "The Influence of the Music Hall on the Theatre." George Fuller Golden took an able part in the discussion, and, not unnaturally, had some forcible remarks to make in defense of the former. Golden has now undertaken to give further expression to his views in a lecture, entitled "The Effect of the Theatre on the Music Hall," which he will deliver to the members of the same club on Sunday week.

On the Moss Empire tour I have reports of the following American turns: Will H. Fox is doing well at Newcastle-on-Tyne; at Sheffield are Collins and Rice; Woodward's seals and Charles Leonard Fletcher, a strong combination. From Birmingham I hear good reports of Paulinetti and Plugo and the New Goshams. Liverpool has a good turn in Charles de Camo and his dog "Core," while Genaro and Theo also score well there. Faisy Mayer, the clever coon-singer and dancer, appears at Edinburgh, and on the

same bill the Three Westons, in an instrumental sketch, entitled A New York Messenger Boy, make a hit.

The Glasgow Empire has America well represented by the Harmony Four, the Borellis in their good musical sketch, Tithitis, the McNulty Sisters, and Seely and West.

Captain Brown is prospering at Bradford with his Gordon Highlander in his smart drill. At Leeds Joe Peterman with his song sheet, The Factory Girl, gives undoubted satisfaction. Mike S. Whalen, having finished his pantomime engagement successfully, is continuing his successes at Bordesley, where Belloni's cockatoos also go well. Cardiff, this week, has the Doherty Sisters to charm the Empire audience.

Chung Ling Soo, Preston and Bainsaine, and Keno, Welch and Montrose, who have done very well on the tour, are appearing at Swansea. Newport has a good cycling act in the Ritchie duo. Barton and Ashley are doing very well at Nottingham.

Fanny Fields and Hugh Stanton and company create a deal of laughter and enjoyment at the Palace Theatre, Leicester. At the Empire, South Shields, Delmore and Wilson seem to be appreciated. Dublin has appearing at the Empire Conway and Leland in their good and well-received act.

Sidonia is making his first London, opening at the Cambridge next week.

The "Motogiri" sends her kind regards and an admirable picture post-card from Hamburg.

During the month of February there were over forty-two thousand copies of pirated music seized.

Ravonoc.

BROOKLYN VAUDEVILLE.

Rousby's electric novelty, in Paris, was the Orpheum's headline last week, and from both an electrical and novelty standpoint was a most pleasing feature in the bill. There are four tableaux, and each scene is laid in Paris. The effect is beautiful throughout and deserves great praise. The applause hit of the bill was the Empire City Quartette. They offer very little comedy, but their singing is far above the average. Especially good were the parodies sung by the "Jew."

He was the only one in character, and has a unique style about his work that is pleasing in the extreme. Adje and her lions caused no end of interest and much nervousness on the part of the ladies in the audience. Truly for an act of daring Madame Adje's would be hard to equal. Bailey and Madison are prime favorites here now and their work was as full of energy and eccentricity as ever. The Kaufmann Troupe called forth well merited applause through their great bicycle work. Sam Edwards made his appearance in a sketch by Ed E. Kidder, entitled A Pass for Two. There are many amusing complications and the comedy, which is entirely in Mr. Edwards' hands, caused much merriment. His support is but fair. A capital impression was made by Lew Sully in his breezy talk and singing. His material is broad and original, but it is his genuinely happy laugh that starts his audience. That laugh should be patented and put on the market as the best tonic known for the blues. Herbert Lloyd has much in his act that is novel and original, and although he does very little "real" juggling, he uses it as a pretense for some very amusing nonsense, and the audience enjoyed it. Smith and Powell in comedy and singing made merry, and the vitagraph had interesting views of Japan and Russia. This week Thomas Q. Seabrooke, Rappo Sisters, Thomas J. Ryan and Mary Kitchell, Rawson and June, Lew Hawkins, Phil and Nettie Peters, A. T. Rostow, Hal Stephens and company, and Rousby's electric act.

Hyde and Behman offered George Primrose and the Foley Brothers as the headliners last week, and they scored a big success. It is a treat to see Mr. Primrose dance, and the boys are now wonders at the double clog themselves. The Metropolitan Operatic Quartette endeavored to please in some high class selections from the Italian operas, but did not make as great an impression as was expected. The Crane Brothers in their Midtown Minstrel act scored a big laughing success. They have introduced a few new bits of nonsense which were very good. Julian Rose in some capital parodies and dialect stories found great appreciation. He has an original method of giving point to his stories by waiting for the audience to grasp the full meaning of every word he utters and maintaining a stolid look throughout, he has them in an uproar at the finish. The "Heavenly Twins," ably assisted by Frederick A. Thompson, presented an odd little sketch by Ruth Thompson which scored an emphatic success. Although the idea is not new—that of the mistaken identity of twin sisters—it is so cleverly and so delightfully handled that one almost claims originality for it.

An especially pleasing bit of acting is done by one of the young ladies when she sings at the piano in a condition bordering on hysterics. It is capital and one of the best things in the act. Wood and Ray have a collection of nonsense, about as funny as nonsense can be. There are many lines and bits of business throughout that are decidedly new and fresh. One of the best is a recitation, "For One Day of Turkey There Are Six Days of Hash." La Tell Brothers and the Great Avolos were welcome in acrobatic feats. This week, Wright Huntington and company, Adolph Zirk, George C. Davis, La Troupe Carmen, Rooney and Francis, Avon Comedy Four, Hodge, Hall and company, Avery and Hart, and Hassan Ben Ali's Arabs.

At the Fulton Street Theatre Sydney Wilmer in his unique comedy sketch, A Thief in the Night, and Hale and Francis in their clever hoop rolling carried off the honors. Others who pleased were Howard S. Starrett's horses, Gotham Comedy Four, John F. Clark Smith and Bowman, Eddie Funn, and Rae and Bendito. This week Jan. Courthouse and company, Casting Dunbars, the Allisons, Jean Edwards, Matthews and Ashley, Two Pucks, Lambert and Pierce, and Marion and Deane.

At Watson's Casey Corner Paxton's Art Studios and Alf Hall, the clever mimic, were the favorites. Others were Sabine and Maloney, Charles Dunbar, and Black. Twiddle, Diddle was the burlesque and included the regular weekly "bout." The latter is now a prominent weekly factor and a big drawing card for the boys. Next week, Bashful Venus is the burlesque with an additional extravaganza entitled Miss Clover. The olio contains Paxton's Art Pictures, the Savoy, Allen and Appleton, Allen and Delmain, Annie Bernstein, and Shannon and Brown.

BIG BAND COMING FROM GERMANY.

The First Royal Marine Band of Germany, which has been commissioned by the Emperor to come to the United States as part of the German exhibit at the St. Louis Exposition, sailed on March 10 and will arrive here about March 21. After a short engagement in St. Louis the band will make a tour of the United States and Canada, as the Kaiser not only wishes that the people of this country shall hear his pet musical organization, but he also wants the musicians to see the great sights of America. Every man in the band is a thorough musician, and they are all equally an expert on string as they are on wind instruments. All the men are nearly six feet in height, broad-shouldered, robust and perfect specimens of the strong, ruddy German type. The leader measures six feet three and one-half inches, and is a veritable giant. The repertoire of the band includes fifteen hundred compositions by the most famous musicians. During its entire American tour the band will be under the management of G. A. Wegfarth, manager of the Grand Opera House, Philadelphia. The tour will last six months, but may be extended if the consent of the Kaiser can be obtained. Some of the novel numbers to be introduced will be complete symphony on steel violins, and a selection played on long herald horns and kettle drums, descriptive of the charge of a troop of German cavalry. Mr. Wegfarth is ready to make contracts with managers of vaudeville houses, summer parks, roof-gardens and other places of amusement, and feels confident that his attraction will create a genuine sensation.

THE CIRCUS COMES TO TOWN.

The Barnum and Bailey Circus arrived in New York on Saturday evening last from the Winter

VAUDEVILLE.

JOHN W. WORLD
The Best Singing and
Dancing Comedian in Vaudeville.
The Dancing Soubrette
with the Grand Opera Voice.

Cook's Opera House, Rochester, N. Y., this week.

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MINDELL

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Laura UNASSISTED Comstock
COMEDienne.
12 Minutes in One.

MOSHER'S BULL-TERRIERS.

14 Minutes of Surprise and Laughter.

N. H. MOSHER, Manager.

Rastus AND Banks
THE MAJOR AND THE MAID.

Not the best, but one of the best colored acts in Vaudeville. Howard, Boston, this week. March 21, Keith's, New York. First open time, May 9. Permanent address, 115 W. 3rd Street, New York.

MAYME REMINGTON
And her BUNGLE BOO LOO BABIES.

One of the big hits at Hammerstein's Victoria last week.

LOUISE SYLVESTER
The Maid of Dundee

Address JO PAIGE SMITH

quarters in Bridgeport. Thirty cars were used to transport the animals and paraphernalia. They were quickly unloaded, and the march from Harlem to Madison Square Garden was done in record time without any mishaps. The rest of the week will be spent in rehearsals and preparations, and the first performance will be given on Saturday evening.

AN EVOLUTION IN VAUDEVILLE.

Drucie Delmore, who wrote The Bridegroom's Revelry, has written a new sketch called The Evolution of Johnson and Wells, with which those clever colored artists expect to add to their reputation. Mr. Johnson has arranged a most elaborate production, with special scenery, costumes and effects, and promises to provide a genuine surprise in the way of a singing and dancing act that will eclipse all his past efforts.

VAUDEVILLE JOTTINGS.

Digby Bell, who has been with De Wolf Hopper all this season, has returned to vaudeville.

A fur overcoat bought in Montreal by Peter F. Dailey several months ago, will be sold at auction at the Post Office Building on March 18. Mr. Dailey bought the coat with the understanding that it was to be delivered to him in New York with the duty paid. The Montreal fur dealers forgot the usual Custom House formalities, and when Mr. Dailey learned of this he sent the coat to the officials at his own expense.

Joe Birnes, of the Trocadero Quartette, writes that Quinlan and Wall's Minstrels closed a prosperous season on March 9 at Wheeling, W. Va. The managers thanked the members of the company on the closing night and many speeches were made expressing mutual good will. The Trocadero Quartette will be busy for many weeks to come. They opened yesterday at the Empire, Cleveland, with the Temple, Detroit, and the Grand Opera House, Rochester, to follow.

Hayward and Hayward played a Sunday concert at the Dewey on March 6, and play another at the Metropolis March 13.

Christian and Turner, the foot-cycle experts, opened on the Keith Circuit at the Bijou, Philadelphia, on March 7, with the Chestnut Street Theatre. They will be at the Union Square March 21. They claim that their act is a decided novelty.

Helene Brooks, the well-known actress, who has been in retirement for some time, appeared at one of the Sunday concerts at Proctor's Fifth Avenue Theatre recently in a new musical comedy, called If She Only Knew. The piece made a very favorable impression and has been booked for the Proctor Circuit.

J. A. Murphy and Eloise Willard played the Colonial Theatre, Cleveland, instead of the Empire, as at Cleveland. They are scoring a big hit, the elegant costumes of Miss Willard causing much comment everywhere.

Arnets returned to New York Feb. 28, after a season's engagement with the Orpheum at Mexico City. She opened at Chas. A. Washington, Feb. 29, with Toledo, Detroit, and Cleveland to follow.

The Rooney Sisters, Julia and Josie, who are with Anna Held's co., are scoring a big success in their specialty.

Elizabeth Murray has signed for a leading part in Richard Carle's new production, The Mummy and the Maid, which will open in Chicago in June. Miss Murray will continue with the Orpheum Show until the end of this season.

The rumor that Carter De Haven had left the Weber and Fields' co. is unfounded. He went to San Francisco with the organization and is still with it, having a contract that covers a long period. His work has caused much favorable comment in the West, every where the co. has appeared. Mr. De Haven has received a number of flattering offers for next season from other managers, but has refused to consider them, as he is more than satisfied with his present engagement.

Clark Ross and Zella Marston are in their twenty-seventh week with Berger and O'Neill's musical melodrama, Dare Devil Dorothy, as the vaudeville feature. Mr. Ross is also playing the character part of Hawkins and Miss Marston is appearing as Rosy Ann. The last her contortion specialty. The team will play some dates during the summer.

Henry E. Dixey returned to vaudeville yesterday at Cleveland's Theatre, Chicago, presenting Over a Certain Raiser to Facing the Music.

Lottie Burke, of the clever vaudeville team, Finley and Burke, has recovered from her illness. The Lexington Club presented to Miss Burke a handsome umbrella suitably inscribed, at the Howard in Boston, on their opening, Monday, March 7.

The Faust Family at the close of the season will be at the St. Louis World's Fair, playing a limited number of weeks at a salary of \$1,300 per week.

Rex Leslie Kingston (Emile McClaffin) and Beatrice La Veiga (Donnie Del Vecchio) were married on Feb. 6 at Chamberlain, S. Dak.

Harry K. Hamilton and his wife, Helene Reichs, now in their thirtieth week with Conroy and Mack, playing leading business, will spend Holy Week visiting friends in New York, rejoining the co. at New Brunswick, N. J.

Sam Green is now in his twenty-sixth week with the Rachel Goldstein co., playing the part of Mike O'Hara, and doing his specialty with much success. His wife, Florence Green, will join him in St. Louis for the balance of the season.

Albert C. Davis and wife (Frances E. Davis) are with George W. Lederer's Musical Comedy co., presenting a condensed version of Sally in Our Alley in vaudeville.

Dick Ferguson and Grace Passmore played Hopkins' Grand Opera House in Memphis last week. This week they are at the Grand Opera House, Indianapolis.

Pala, the one-act melodrama by Edmund Day, presented last week at Keith's, will be extended into a three-act play for next season. James J. Corbett will



Great Success of
Elsie Janis

Formerly "LITTLE ELSIE"

Copied from Buffalo News, Feb. 21.

Mrs. Leslie Carter Gives

Brilliant Performance of

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Elsie Janis Makes

A Hit at Shea's.

Elsie Janis, a mite of the

right sort, continues everything

at Shea's this week. She was

recalled again and again, and

each time responded graciously,

without infringing on other

acts of her kind—giving some-

thing original each time.

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umbus, O., or Mason.

THREE NEW COMEDY SKETCHES FOR SALE.
One for man and woman (dancing), one for two men, one for three men and one woman.
WHITELECK, 186 Second Avenue, New York.

play the leading role and will be supported by Hal Davis and Jack Macaulay.

Making An Actress is the title of a half hour sketch by Frank Tannehill, Jr., which will be seen for the first time at Proctor's Twenty-third Street Theatre week of April 11. The sketch was booked without the formality of a release.

Charmion, the trapeze artist, in her featured specialty with Dot Karroll's and Corne Payton's co., has proven her strength as a box-office attraction, making her popular with managers as well as the public, and is receiving flattering notices wherever she appears. Mabel Carey and Gertie Hayes are presenting a novelty act in one entitled The Derby Race, or The Green and Gold, which has proven a good hit with the Majestic Burlesques. They play Miner's Bowery Theatre this week.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Abbas, Ben Omar—Orph., Omaha, 14-19.
Abbott, Annie—Keith's, Boston, 14-19.
Adams, Edna—Orph., Omaha, 14-19.
Addison and Livingston—Empire, Colorado Springs, 14-19.
Ader Trio—Keith's, Bijou, Phila., 14-19.
Adrian, Liane—Avenue, Detroit, 14-19.
Adler, Flo—Haymarket, Chicago, 14-19.
Aerial Smiths—Trent, Trenton, 14-19.
Aga—Victoria, N. Y., 14-19.
Albana, A. J.—Haymarket, Watcom, 14-19.
Alberta and Miller—Haymarket, Chicago, 14-19.
Aldrich, Chas. T.—Maryland, Baltimore, 14-19.
Alfons—Keith's, N. Y., 14-19.
Allison—Fulton, St., Brooklyn, 14-19.
Alma—Twins—Keith's, Boston, 14-19.
Anderson and Kucik—Cleveland's, Chicago, 14-19.
Andrews and Field—Haymarket, Chicago, 14-19.
Ascott and Eddie—Keith's, Pawtucket, 14-19. Howard, Boston, 21-26.
Aston, Margaret—Tivoli, London, Feb. 20-19.
Aumann—Cleveland, Chicago, 14-19.
Avery and Hart—H. and B., Brooklyn, 14-19.
Avolos, The—Park, Worcester, 14-19.
Bailey and Fletcher—Keith's, Boston, 14-19. Keith's, Providence, 21-26.
Bailey and Madison—H. and B., N. Y., 14-19.
Bailley, The—Orph., Omaha, 14-19.
Baker and Lynn—Howard, Boston, 14-19.
Ballierin's Dogs—O. H., Chicago, 14-19.
Barnell, Edw.—Arch St., Phila., 14-19.
Barnes, Al. G.—Empire, Hoboken, 14-19.
Barr and Evans—Mala St., Florida, 14-19.
Bartlett and Collins—O. H., Chicago, 14-19.
Bayer, Nora—Keith's, N. Y., 14-19. Keith's, Bijou, Phila., 21-26.
Bedini and Arthur—Sheedy's, New Bedford, 14-19.
Bewers, The—Columbia, St. Louis, 14-19.
Behman Show—O. H., Columbus, 14-19. Columbia, Cincinnati, 21-26.
Bell, Digby—Park, Worcester, 14-19.
Bellman and Moore—Keith's, N. Y., 14-19. Keith's, Phila., 21-26.
Bennett, Johnstone, and Co.—Empire, Cleveland, 14-19.
Berger, Valerie—O. H., Indianapolis, 14-19. Columbia, Cincinnati, 21-26.
Bertram, Helen—Avenue, Pittsburgh, 14-19.
Bijou Circus—Avenue, Pittsburgh, 14-19. Columbia, Cincinnati, 21-26.
Blockson and Burns—Shea's, Buffalo, 14-19. Shea's, Toronto, 21-26.
Bloom and Cooper—Shea's, Toronto, 14-19.
Bojars, Four—Empire, Hoboken, 14-19. Keith's, N. Y., 21-26.
Bond, Fred—Park, Worcester, 14-19.
Brandon and Wylie—O. H., Chicago, 14-19.
Brobst—Haymarket, Chicago, 14-19.
Brooks Bros.—Keith's, Phila., 14-19.
Brott, J. J.—Crystal, Milwaukee, 14-19.
Brown and Navarro—Avenue, Pittsburgh, 14-19.
BROWN, WHISTLING TOM—Empire, Cleveland, 21-26.
Bumage and Clark—Clutes, San Francisco, 14-19.
Buckner, Arthur—Keith's, Bijou, Phila., 14-19. Keith's, N. Y., 21-26.
Burdette, Mabel—Avenue, Pittsburgh, 14-19.
Burto, Bijou Circus—Avenue, Pittsburgh, 14-19.

(Continued on page 8.)

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Four Mortons are headlining at the Chicago Opera House this week. The cast includes: Charles Morton, Harry Morton, John Morton, and Ed Morton. The program is a variety of songs, dances, and sketches. The Morton family is well known in the vaudeville world for their talent and hard work.

BOSTON, MASS.—Annie Abbott, the Georgia Magnet, never before seen in vaudeville, heads the program at Keith's this week. The other acts include: The Four Mortons, the Georgia Magnet, and other talented performers. The program is a variety of songs, dances, and sketches.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week 7-12: Eddie Fox and co., Melville and Stetson, Cole and Johnson, and other acts. The program is a variety of songs, dances, and sketches.

WASHINGTON, D. C.—The bill at Chase's week 14-19 presents Mabel McKinley, Eva Williams and Jack Tucker, Ooley and Way, Prince Kokka, Lillian Law, Waline and Marinette, Clifford and Burke, and the vaudeville act, the broad comedians, Henry Lee, Elsie Fay, Charles R. Sweet, and Edmund Hayes. At Kerman's Lyceum Al. Reeves' co. is the attraction. In the olio are Andy Lewis and co., Devine and co., and the Taming of the Shrew. Trocadero 21.—Items: Vesta Tilley, the Nine Nelsons, Grand Opera Trio, and the Four Madcaps. At the Lyceum, the program is a variety of songs, dances, and sketches.

PHILADELPHIA, PA.—Keith's New Theatre has a tempting bill 14-19, headed by Eddie Fox and co. in The Man Behind the Gun, Max Edson and Fred Edwards, Holloway Trio, Martinetti and Caverly, Jessie Conthout, Flood Brothers, Brooks Brothers, the Karnes, Christian and Turner, Milt and Maud Wood, Kate Stewart, Calum Jackson, and the biograph, "The Girl with the Auburn Hair." The program is a variety of songs, dances, and sketches.

KANSAS CITY, MO.—Another good bill at the Orpheum 6-12 was headed by John and Emma Ray. They presented two sketches, "The Man Behind the Gun" and "The Girl with the Auburn Hair," both proving extremely amusing. Omar and Martina won much favor in a novel act, called "An Evening in Persia," in which native dances were the chief features. Max and Maud scored a hit in a comedy sketch with Willie James H. Cullen's songs and stories also pleased. Others were Robertus and Wilfredo, A. O. Duncan, and McBride and Coakley, all being well received. The usual large audiences were in attendance. For 13-19: The Girl with the Auburn Hair, Miles McCarthy and co., the World's Trio, Two Silvas, Wilson Troupe, Hapner Jack Gardner, and Lizzie Wilson. The program is a variety of songs, dances, and sketches.

DENVER, CO.—Orpheum (Lee Haney, mgr.): Week of Feb. 23 to the bill as a whole was very poor. The one shining exception to the general mediocrity of the program was Loney Haskell, the story teller. He was very good indeed. From him, Clarence Lutz was most clever with his feet, and Julia Kingsley and Nelson Lewis were very good in Her Uncle's Niece. The rest of the program was made up of James F. Burns and Marguerite Ferguson, Marguerite Valle and T. R. Curtis (who, by the way, were married while in Denver), Lizzie Wilson, Oliver T. Holden, and Wilfred Florence in an operatic sketch. Next week, however, the program is a variety of songs, dances, and sketches.

HARTFORD, CONN.—Pol's (S. Z. Pol, mgr.): Louis Kirby, res. mgr.: The bill week 7 drew the cause, big attendance. It consisted of Antrim and Peters, John and Bertha Gleason and Fred Houlahan, Mitchell and Marron, Frank Gardner and Lottie Vincent, Bedini and Arthur, Paul Barnes, Monroe, Mack and Lawrence, and the biograph, "The Girl with the Auburn Hair." The program is a variety of songs, dances, and sketches.

PROVIDENCE, R. I.—Keith's (Charles Lovanberg, res. mgr.): The bill 7-12, while not as strong as many seen here this season, had some good points, and a good business. The program is a variety of songs, dances, and sketches.

girls and secured a hit. The best turns on the bill were by Delmore and Lee, Mr. and Mrs. Perkins Fisher, Eddie Mack, and Martin and Maximilian. Among the others were: The Four Mortons, the Georgia Magnet, and other talented performers. The program is a variety of songs, dances, and sketches.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.): Howard Graham, res. mgr.: The bill week 7 for a week to S. K. O. The cast includes: Verne Clarence, George Reed, Paul McCallister, John Westley, Julian Reed, Charles Reed, Edwin Fowler, and other acts. The program is a variety of songs, dances, and sketches.

NEW HAVEN, CONN.—Pol's (Wendell (S. Z. Pol, mgr.): The bill week 7-12, and their pretty comedy and dancing act, "The Girl with the Auburn Hair," was a success. The program is a variety of songs, dances, and sketches.

MILWAUKEE, WIS.—Davidson (Sherman Brown, mgr.): The Orpheum Show opened to good business, and an exceptionally good performance was presented by Albertus and Miller, Victor Moore and Emma Littlefield, Ed F. Barnard, Elizabeth Murray, and other acts. The program is a variety of songs, dances, and sketches.

NEWARK, N. J.—Proctor's (Another excellent bill drew big houses 7-12. J. K. Emmet and Anna Johnston, Cole and Johnson, and other acts. The program is a variety of songs, dances, and sketches.

CINCINNATI, O.—A very enjoyable bill was presented at the Columbia 6-12. Elsie Fay proved herself very clever. Her Last Rehearsal, presented by Lewis McCord and co., was extremely funny, and the program is a variety of songs, dances, and sketches.

ST. LOUIS, MO.—The Four Mortons, who headed the bill at the Columbia 7-12, proved one of the most attractive features offered at that theatre in many months. The program is a variety of songs, dances, and sketches.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Sam Devere's co. came 7-12 to large business. The bill presents Max and Emma Littlefield, Ed F. Barnard, Elizabeth Murray, and other acts. The program is a variety of songs, dances, and sketches.

OMAHA, NEB.—In spite of strong contrary attractions, the Orpheum continues on its successful way. The bill for week 6 was Cordus and Maud, White and Simmons, Two Silvas, Weston, Walters and Weston, and other acts. The program is a variety of songs, dances, and sketches.

CLEVELAND, O.—Shea's Empire will have a strong bill 14-19, headed by Charmion and Johnstone Bennett. Others are Musical Dale, Max Waldron, Kelly and Kent, Lotta Gladstone, the Trocadero Quartet, and other acts. The program is a variety of songs, dances, and sketches.

DETROIT, MICH.—On the Temple bill week 7-12 was a new act, called "The Girl with the Auburn Hair," a great drawing card. Grace Emmett and co. in Mrs. Murphy's Second Husband received a rousing welcome. In the new cast is Genevieve McClelland, of the city, the daughter, and Lillian Western as the husband. Edna and Maud's friends here, the score, and her sketch, "The Scrubwoman's Dream," is always well received. Spadoni proved himself master of his profession in feats of burglary. The Sisters Gaud do musical comedy, and Harry Jacobson, a manipulator of coins has all others beaten. De Witt, Burns and Terrence in The Awakening of Toys have something new to offer which is entertaining. Carleton and others in "The Girl with the Auburn Hair" are also here. The Great Lafayette Show is the attraction at the Avenue, bigger and more entertaining than ever. It numbers fifty-three persons and a creditable band and orchestra of eighteen pieces. While Lafayette does his act, the orchestra plays the oboe, the bride of Tibbet is marvellously worked out. In the olio are featured the Ste. Claire Sisters in Just Plain Folk, Martha Monro in popular songs, and a new picture, called "The Girl with the Auburn Hair," is provided with a novel setting, which is the best feature of the contribution. Lynn Welcher in monologue is up to the average. Gertrude Schook is a clever teller of tales. The program is a variety of songs, dances, and sketches.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): The Ten Nelsons headed the bill week 7-12. They are always welcome. Another comedy sketch, "The Girl with the Auburn Hair," was a success. The program is a variety of songs, dances, and sketches.

COLORADO SPRINGS, CO.—Empire (A. H. Hazen, mgr.): Goldie and Newell played capacity houses week Feb. 20-5. Greenwald and Mulero, Walter Watkins, J. Clifford, R. A. Williams, and the biograph, "The Girl with the Auburn Hair," were the highlights. The program is a variety of songs, dances, and sketches.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Crescent Vaudeville Stars will be on for three nights, commencing Monday, Feb. 22. The program is a variety of songs, dances, and sketches.

comb, and the Midways. Interesting programme; average attendance.—Item: There is talk of Peoria getting an extra amusement park this summer, which will be located several miles from the center of the city. Subscriptions for stock are now being sold by the Trans-Continental Amusement Co.

SOUTH CHICAGO, ILL.—New Calumet Theatre (John T. Conna, mgr.): This theatre, after having been closed since the fire, will reopen 21. The policy of the management will be somewhat changed, as it will run every night in the week at 10, 20, and 30 cents, and playing vaudeville and combination repertoire. A new asbestos curtain has been hung, and all other changes demanded have been complied with.—Item: Fred Elliot local has issued a challenge for the buck and wing dancing championship of South Chicago and the contest will be decided within a few days, as the challenge has been accepted by John Newcomb, Jr. (local).

STOCKTON, CAL.—Novelty (Alex. Kaiser, mgr.): The bill week 1 is excellent. Packed houses. La Drew and La Zane, Marco Brothers, Al Tyrell, Almon Brothers, Madge Inalls, the Southards, and moving pictures.—Unique (Lou Buhler, mgr.): This new vaudeville house is all the way from the crowded center of the city. The bill week 1: De Hollis and Valora, Francis Brinnell, Coulter and Cammen, Mealey and Mulvey, Oro and Oro, Thomas Kenyon, Lane and Sumnister, and the biograph, "The Girl with the Auburn Hair." The program is a variety of songs, dances, and sketches.

TRENTON, N. J.—Trent Theatre (Edward Benton, mgr.): For week 7 an excellent programme was presented. The bill includes: The Four Mortons, the Georgia Magnet, and other talented performers. The program is a variety of songs, dances, and sketches.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.): W. H. McCallum, res. mgr.: Business excellent week 7-12. Those appearing were Ernest Hogan and Mattie Wilkes, Will H. Sloan and Yolande Wallace, Katharine Henderson, and other acts. The program is a variety of songs, dances, and sketches.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): The Eight Vassar Girls were the main attraction Feb. 25. Werner-Amors Troupe made business a usual An Artyr, and the program is a variety of songs, dances, and sketches.

SALT LAKE CITY, U.—Unique Theatre (W. R. Gourley, mgr.): Week Feb. 29: John Wilson, Maudie and Mar. Newman, O. W. Courtney, Kroma, and other acts. The program is a variety of songs, dances, and sketches.

PORTLAND, ME.—Theatre (James F. Moore, mgr.): Leroy and Clayton and Nora Hayes headed a strong bill week 7. Others are Dave Nowlin, Harper, Desmond and Haller, Charles Ascott and Mille, Eddie, John Geiger, Acrobatic Building, and the biograph, "The Girl with the Auburn Hair." The program is a variety of songs, dances, and sketches.

NEW BEDFORD, MASS.—Sheddy's (Theodore B. Baylies, mgr.): Week 7-12: Rosa Noyon's birds, Pittagibbon-McCoy Trio, Clayton Kennedy and Mattie Rooney, Three Gardiner Children, Chalk Saunders, Ted and Fred, Bertie Fowler, and the biograph, "The Girl with the Auburn Hair." The program is a variety of songs, dances, and sketches.

SAN FRANCISCO, CAL.—The Orpheum is doing a wonderful business week 7. The leading attraction is Nira and her band, and the program is a variety of songs, dances, and sketches.

WORCESTER, MASS.—Park (F. F. Shea and Alf T. Wilton, lessees and mgrs.): Weber's Dainty Duchess co. 7-12. Pleasing bill; good business. It included: Zimmar, Williams and Adams, Frey, Allen and Evans, Frank Hayes, and other acts. The program is a variety of songs, dances, and sketches.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 7-12: Schenk Brothers, Canfield and Carleton, Mary Madden, William Rowe, Cooper and Robinson, the Tanakas, and kinodrome to big audiences. Excellent bill. The Orpheum Jubilee Singers, Edward O'Connor, the Peters, Dolly Jordan, and kinodrome furnished a sacred concert 6.—Item: It is the intention of the managers of the Orpheum to give Sunday concerts hereafter.

TOLEDO, O.—Arcade: The bill week 6 was one of the most pleasing of the season. It contained: Ozar and Delmo, an unusually clever team of jugglers; De Velda and Zella, Madeline Fox, Rae and Brosche in a sketch that was a whirlwind of laughter, Trick and addie in a new act, called "The Girl with the Auburn Hair," and May in a pleasing turn. Business very good.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): The Brigadiers give an excellent performance. The Martel Family do a wonderful act, called "The Girl with the Auburn Hair," and the program is a variety of songs, dances, and sketches.

CHEYENNE, WYO.—Crystal Theatre (formerly Turner Hall; George E. Adams and Otis Laurie, mgrs.): Week 7-12: George Davis and the Four Harry Walton, and Master Charles Evans (Chips) Feb. 29-7 gave good performances to good houses. Martin and Perkins, Carrie Washington, Bartelma, Card and Kline, and Charles Evans 7-14.

BRIDGEPORT, CONN.—Pol's (S. Z. Pol, mgr.): Piccolo's Midgerts are topping the bill 7-12 in a varied entertainment. With them are Shean and Warren, Smith and Fuller, Hoy and Lee, the electro-graph, and other acts. The program is a variety of songs, dances, and sketches.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): The Ed Redmond Dramatic co. week Feb. 28-5 drew large audiences every night and merited the praise given by pleased audiences. The following plays were produced: The Man of Mystery, The Light-house Robbery, Dad's Girl, Bowser's Baby, Davy Crockett, Miss Dufferin from Jersey, Orpheum (M. A. Tally, mgr.), E. J. Tally, mgr.: The Moultrie, Frank Melville and Helen May, Baby Lucile, Billy Price, and The Great Train Robbery to capacity Feb. 28-5.

ST. JOSEPH, MO.—Crystal (J. E. Jackson, mgr.): Week Feb. 28-5: Chevalier, Sutton and Patterson, H. C. Sloan, Charles Daly, the Pierces, Jessie Phillips, and the "Coman's" moving pictures. Business good. 6-12: De Von Sisters, Carlisle Daly, Ahern and Baxter, H. C. Sloan, Albright and Walters, Isabelle Winlock, and Coman's moving pictures.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Rice and Harton's Big Gaiety co. was a drawing attraction week 6-12. Charles Harton is a host in himself. Charles Mackie, Patton, Norman, Falco and Burns, Lillian Washburn, Ada Lane, Mack and Kittle Hart, Granville and Smirk, and the Orloff Troupe scored.

SIOUX CITY, IA.—Gem (W. H. Barnes, mgr.): A vaudeville house has been opened here for the first time in years, and the success has been very pleasing. S. R. O. afternoon and evening each day. Good co. to capacity. Al G. Field's minstrel 5, matinee and night. Good co. to excellent business.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): A large attendance and better bill than usual prevail at this house. The features are: Schep's dogs, Harry Le Clair, Stuart Barnes, the Nambas, and the animated vlogs.

MINNEAPOLIS, MINN.—The Utopians gave a good bill at the Dewey week 6, presenting two clever burlesques and a strong olio, which included Nice and Coy, Charlie and Madge Hughes, Madden and Jess.

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CRIPPLE CREEK, CO.—Palm Theatre (Robert Hoffman, pres.): Motion picture and co. the Buttons, Five Mangan, Jones and Walton, Dorothy Walters, and other acts. The program is a variety of songs, dances, and sketches.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): Emmett Corrigan and co., Two La Monte, Foster and Foster, Baby and Monroe, 29-6. Business good. The Levis and co. O'Brien Troupe, Miller and Kresko, and Jack Troy 7-13.

WILMINGTON, DEL.—Garlick (W. L. Dockstader, mgr.): Ellmore Sisters, Bates Musical Trio, Five Mangan, Jones and Walton, Dorothy Walters, and other acts. The program is a variety of songs, dances, and sketches.

ELMHURST, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 7-12: Robbins and Trennaman, Jackson and Douglas, Dot Pullman, Trilce Coleman, Pearl Willis, William Robbins, Lydia Trennaman, and James D. Froudlor. Large business.

READING, PA.—Bilon (Updegraff and Brownell, mgrs.): A good vaudeville co. attracted good houses 3-5. Vaudeville Fair co. 7-9; good performances to large houses.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week 7: Ferguson and Pasmore, Cassand and Devere, Pearl Sisters, Russell and Dunbar, May Ashton. Business continues good.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): Through the Center of the Earth 3. Good co. to capacity. Al G. Field's minstrel 5, matinee and night. Good co. to excellent business.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Rowley Burlesquers 7-12 to good houses; co. pleased. Watson's American Burlesquers 14-19.

SCRANTON, PA.—Star (Alf. G. Harrington, mgr.): Thoroughbred drew large houses 3-5; pleasing performance. Vaudeville Fair Burlesquers 10-12.

SALEM, ORE.—Edison's Theatre (F. A. Wilson, prop.): Week Feb. 29-5 Delman and Dexter, Flora Franks, and Marie Wilson pleased good audiences.

CORRESPONDENCE

(Continued from page 7.)

very strong. Parsifal 9. Senator Farnett's lecture on Korea. 14.—ITEM: Manager Smith was in Kingston visiting his father, who was manager of the ill-fated Lyceum the night the theatre burned, returning here 8.

GLOVERSVILLE.—DARLING THEATRE (W. E. Gant, mgr.): A Ragged Hero 5; two performances to light business. Summers Stock co. 7-12 (except 10) opened to S. R. O. in Lights of Gotham, giving splendid satisfaction. Plays: Rip Van Winkle, East Lynne, True Irish Hearts, An American Girl, Reunion, Was She Gaily, The Village Postmaster 10. Forest Mystery and Comedy co. 14-18. Hermann the Great 17. Howe's Morning Pictures 19. When Johnny Comes Marching Home 22. Peggy from Paris 23. Guy Brothers' Minstrels 26.

WARSAW.—NEW FARMAN THEATRE (D. M. Cuffman, mgr.): A Man of the World Feb. 26; excellent co.; pleased very good business. Human Hearts 8; fair co. to light business. Pleasant. —ITEM: Manager Cuffman has just received a letter from the Actors' Society of America, commending the various devices installed for the comfort of the visiting actor, and especially mentioning the cleanliness of the dressing rooms.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): William Bonelli in The Man of the World 3; business and performance fair. An English Boy 4; very good business and performance. John Marlowe 10. West's Minstrels 11. John Drew 16. Andrew Mack 17. Indoor Circus 18. Y. M. C. A. Concert 25. Earl of Pawtucket April 7.—ITEM: Antoinette Edmond has left home in our city, owing to the closing of a Human Slave co.

BINGHAMTON.—RHO THEATRE (J. P. E. Clark, mgr.): Mamie Fleming co. in Yankee Doodle. The Two Orphans, Hand of Fate, Reunion. True Hearts of Ireland, Gold King, The Lion and the House, Peculiar Predicament, Under Two Flags, Fashion the Chicklet Feb. 29-3; good business. A Break for Liberty 7-9; excellent business. New York Day by Day 10-12. Summers Stock co. 14-19.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Martin's U. T. C. 1; on account of railroads being blocked with snow, unable to reach here, as also The Beauty Doctor 2. England's Moving Pictures 7 drew poorly, but pleased as usual. A Country Girl 10. Human Hearts 11. A Break for Liberty 12. Robert Edmond's New York Day by Day 14-18 (except 24). Sign of the Cross 24.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Bennett-Moulton co. closed Feb. 26-5, playing last half of week Shipwrecked, A Daughter of the Empire, The Working Girl, A Struggle for Life; co. good; pleased large house. As You Like It 10 canceled. For Her Sake 14.—CRYPTIC THEATRE (E. E. Hirsch, mgr.): New Henry Burlesques 9.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Human Hearts 4; large attendance; seemed to please. The Village Postmaster 7; medium attendance; fair performance. Wedded but No Wife 3; small audience; pleased. West's Minstrels 9; good attendance; most performance. John Marlowe. When Knighthood Was in Flower. Ben Hur week 21-26.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): National Stock co. 7-12; co. and business fair. Plays: The Sleeping Beauty, Indiana Romance, For Greed of Gold, The Lighthouse Robbery, In the Shadow of the Rockies, A Life's Revenge, A Dark Continuum, Thea (return 16). Fred Wright 17-19. The Burglar 23. U. T. C. April 14. Peck's Bad Boy 21.

NAGAWA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Parsifal 3; very excellent performance; medium house. Peggy from Paris 4; large, fashionable audience; fair performance. New York Day by Day 5 to capacity; performance very pleasing. Human Hearts 12. Peck's Bad Boy 19.

COBURN.—OPERA HOUSE (E. C. Gant, mgr.): Bennett-Moulton co. 7-12; good business. Plays: Outcasts of Society, A Daughter of the People, By the King's Command, The Belle of Virginia, The Village Postmaster 12; large business. Andrew Mack in The Bird Song Box 15. New York Day by Day 19. Robert Edmond in Ransom's Folly 22.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Collin, mgr.): As You Like It 5; good production; fair business. Alvin Joslin 7; light business. The Village Postmaster 9. When Johnny Comes Marching Home 24. Guy Brothers' Minstrels 28. Howard Stock co. April 4-9.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, mgr.): J. J. Waters, res. mgr.: A Country Girl 5; excellent production to good business. Beauty Doctor 7; good co. and business. Night Before Christmas 7; fair co. to light house. The Silver Slipper 8; fair production to good business. Parsifal 9. Irish Pawns 10. Peck's Bad Boy 12.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Miss Bob White 5 failed to appear. Peck's Bad Boy 11. Two Little Waifs 12. Quinlan and Wall's Minstrels 15 canceled. The Night Before Christmas 20. Royal Slave 25.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): The Summer Stock co. closed Feb. 26-5 to light house. The Village Postmaster 8; large audience; good co.; good satisfaction. E. V. Phelan Stock co. 14-19.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Virginia Harp in The Light That Lies in Woman's Eyes 7; play was a disappointment to fair audience. John Drew in The Second in Command 14. The Earl of Pawtucket 16. Robert Edmond in Ransom's Folly 27.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, mgr.): U. T. C. 7; good business. West's Minstrels 8; fair house. The Country Girl 9 pleased large house. Alvin Joslin 10 to good business. More Than Queen 12; fair audience. American Biograph co. 17. The Sign of the Cross 22. Miss Bob White 25.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Bennett-Moulton co. 14-19. Plays: A Daughter of the People, The Belle of Virginia, Shipwrecked, Lyndon Bank Robbery, Outcast of Society, A Struggle for Life.

WHITEHALL.—MUSIC HALL (H. C. Johnson, mgr.): England's Moving Pictures 10; pictures good; small business. 19. Great Diamond Robbery 19. Modern Woodmen of America, assisted by local talent under direction of L. L. Green, of New York city.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessors and mgrs.; H. J. Sternberg, res. mgr.): West's Minstrels 4; excellent capacity. Ben Widow Brown 5. New York Day by Day 9; fair business. Miss Bob White Opera co. 24.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Aubrey Stock co. closed Feb. 26-5 with Money Mad, The Bird Song Box, Child of Fortune, The Ruling Power 12. Cora Fayton's Comedy co. 14-19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Dare Devil Dorothy 4; fair business. As You Like It 9; excellent co. and business. Ben Widow Brown 12. Thelma 12. Indoor Circus 14-16. When Women Love 19. Frankie Carpenter co. 21-26.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Martin's U. T. C. 5; good performance and business. New York Day by Day 8; good performance; fair business.

GRANVILLE.—FEMER OPERA HOUSE (T. A. Boyle, mgr.): A Ragged Hero 9; fine performance; fair business. When Women Love 12. In Old Virginia 17.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): A Country Girl 8 pleased good house. More than Queen 11. Alvin Joslin 12. Mamie Fleming co. 14-19.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.): Ralph F. Stoddard, res. mgr.: Mildred Holland in The Triumph of an Ennervated crowd house 4. West's Minstrels 15.

BATH.—CASINO OPERA HOUSE (A. Shultz, mgr.): Maynard Stock co. 7-12 in The Two Orphans. Afloat in New York. The Bird Song Box. For Mother's Sin. East Lynne. Temptations of a Great City.

HUDSON.—ELKS' THEATRE: Age and vanedville 8; 9; fair entertainment to good business first night; second night poor. As You Like It 11.

FERRY.—AUDITORIUM (Cole and Stanton, mgrs.): Human Hearts 7; S. R. O.; good show; the first dark rest of month.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): A Ragged Hero 5; fair house. Chicago Stock co. 14-19.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessor; George Schreiner, trnsr.): Pauline (Symphony) 7-12; fair business.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): As You Like It 7; performance excellent; good house.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): The American Vitagraph 10 pleased fair house. Alvin Joslin 15.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Alvin Joslin 10; good co.; poor play; bad business. Human Hearts 16.

GOVERNOR'S HALL.—OPERA HOUSE (Charles S. Hubbard, mgr.): Hermann the Great 13.

CLYDE.—OPERA HOUSE (W. C. Nichols, acting mgr.): Alvin Joslin 10. U. T. C. April 21.

NORTH CAROLINA.

RALEIGH.—MONUMENTAL THEATRE (J. S. Upchurch, mgr.): Helen Grantley in The Palace of the King 5; splendid and delighted audience. Richard Golden in King Dodo 10. Haverly's Minstrels 12.—ITEM: Helen Grantley closed her tour here Sat-

urday night, 5, on account of ill health, and has gone to Pinehurst, N. C., to recuperate.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elberg, local mgr.): Helen Grantley in The Palace of the King 2; good business; performance good. Haverly's Minstrels 7; pleased large audience. The Storms 9; fair business; performance good.—ITEM: On account of ill health Helen Grantley has closed her tour for the season and gone to Southern Pines for a rest.

DURHAM.—OPERA HOUSE (W. F. Freedland, mgr.): The Knowles (hypnotists) Feb. 26-5; amused full house.—ACADEMY OF MUSIC (Boroughs and Kramer, mgrs.): Damon and Pythias 4 pleased full house.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Haverly's Minstrels 5; good house; pleased. King Dodo 7; filled house; high class audience; delighted. The Storms 8. A Girl from Dixie 10.

GREENSBORO.—GRAND OPERA HOUSE (S. A. Schloss, lessor and mgr.): Helen Grantley in The Palace of the King 4 pleased good business. Haverly's Minstrels 8. King Dodo 9. The Storms 10. The Bird from Dixie 12.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): In the Palace of the King 3 pleased good business. Peck's Bad Boy 4; business and co. very good. A Girl from Dixie 10. Storms 11.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Black Patti 3; very good house; amused. Haverly's Minstrels 10. Peck's Bad Boy 14.

GASTONIA.—OPERA HOUSE (Fred Torrence, mgr.): Peck's Bad Boy 2; fair co. and business. Damon and Pythias 11. Why Women Sin 22.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): The Man from Sweden 1 pleased good house. Albert Gallatin in Ghosts 13; excellent performance; good business. The Bird from Dixie 14. The Storms 15. The Humming Bird 8. Edward Morgan in The Eternal City 10. Anna Held 11. Harold Nelson 17. Rose Coghlan in The Greatest Thing in the World 19. Howard Kyle 21.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Are You a Mason 2 attracted good business and pleased. A Man from Sweden 4; fair audience; mediocre performance. Ghosts 8. The Eternal City 10. Paul Gilmore 11. Rose Coghlan 18. Howard Kyle 21.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Paul Gilmore in The Mummy and the Humming Bird 7; excellent co.; good business. The Bird from Dixie 12. Human Hearts 19. The Little Houseman, mgr.: Are You a Mason 3; co. good to light business.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Happy Hooligan 24.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The Bird from Dixie 12; excellent performance; light business. William and Joseph Jefferson, Jr. in The Rivals 15. The Great Lafayette 22. Blondelle in Through the Centre of the Earth 24.—ITEM: F. M. May to go on as his honor as the Children's Sake, was formerly Minors Correspondent at Waltham, Mass.—Camilla Crume, of the same co., has returned to the co. after burying her mother.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Peck's Bad Boy 2; very excellent performance to S. R. O. The Irish Pawns 3; as poor as the crowd. The Silver Slipper 5 pleased fair attendance. Moving Pictures advertised for 6 were not allowed. The Bird from Dixie 12. The Little Houseman 14. The Bird from Dixie 19. The Little Houseman 21. The Bird from Dixie 23. The Little Houseman 25. The Bird from Dixie 27. The Little Houseman 29. The Bird from Dixie 31. The Little Houseman 33. The Bird from Dixie 35. The Little Houseman 37. The Bird from Dixie 39. The Little Houseman 41. The Bird from Dixie 43. The Little Houseman 45. The Bird from Dixie 47. The Little Houseman 49. The Bird from Dixie 51. The Little Houseman 53. The Bird from Dixie 55. The Little Houseman 57. The Bird from Dixie 59. The Little Houseman 61. The Bird from Dixie 63. The Little Houseman 65. The Bird from Dixie 67. The Little Houseman 69. The Bird from Dixie 71. The Little Houseman 73. The Bird from Dixie 75. 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The Bird from Dixie 1339. The Little House

NO. 1343 BROADWAY, OPPOSITE HERALD BUILDING.

Monte Cristo, and The Circus Girl. Gorton's Minstrels & David Harum 16. Montana Outlaw 12. Florence Stone 14. Spotless Days 15.

KENOSHA—RHODE OPERA HOUSE (Joe Rhoads, mgr.): For Mother's Day 3; good honest performance; audience pleased. Florence Stone in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

SHERBOYGAN—NEW OPERA HOUSE (W. H. Stoddard, mgr.): While the World 14 in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

SUPERIOR—GRAND OPERA HOUSE (C. A. Marshall, mgr.): While the World 14 in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

WAUSAU—GRAND (C. S. Cone, mgr.): Brown Stock co. 3-5 in Why Hopper Was Side Tracked. Woman's Honor. Rich Carter; pleased good house. Montana Outlaw 6. Pleased good house. Central Concert 9. P. E. Long co. 14-19.

WATERTOWN—TURNER OPERA HOUSE (E. A. Kennerly, mgr.): Creator's Band 7; large house; enthusiastic audience. Way Down East 20. Happy Hooligan April 3. Winniger Brothers co. 10-17. William Owen 18.

JANESVILLE—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Creator's Band 6 delighted good audience. Resurrection 8. From Rags to Riches 11. E. H. Southern 10. The Heart of Maryland 13. Female 23.

OCONTO—TURNER OPERA HOUSE (F. A. Urvan, mgr.): Gorton's Minstrels 7 pleased good house. Missouri Girl 22.—ITEM: After performance the Gorton Minstrels were entertained by local lodge P. O. E. No. 887.

RACINE—BELL CITY OPERA HOUSE (C. J. Feller, mgr.): Thomas and Joseph Jefferson in The Rivals. S. Orpheum Show 13. Heart of Maryland 15. Way Down East 19. Wedded and Parted 20. New England Folks 27. Stetson's U. T. C. 28.

EAU CLAIRE—GRAND OPERA HOUSE (C. D. Moon, mgr.): Weary Willie Walker 7; fairly satisfactory to popular house. Midnight Express 9. Fatal Wedding 12. Paul Gilmore 17.

WADSWORTH—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Joseph Jr. and William Jefferson in The Rivals 7 drew large and fashionable audience, giving delightful performance.

OSHKOSH—GRAND OPERA HOUSE (J. F. Williams, mgr.): Joseph Sauter in From Rags to Riches 4; good house and performance. Creator's Band 10. Florence Stone in The Resurrection 13.

ASHLAND—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Weary Willie Walker 12. Happy Hooligan 19. Girl of '78 26. Midnight Express 20.

NEW LONDON—GRAND OPERA HOUSE (G. E. Latsey, mgr.): Gorton's Minstrels 4 pleased fair audience. David Harum 16. Down Mobile 24.

LA CROSSE—THEATRE (James Straas, mgr.): The Midnight Express 4; good business. Happy Hooligan 7. Amused large house.

NEENAH—THEATRE (William C. Wing, mgr.): Florence Stone in The Resurrection 10. David Harum 16. Missouri Girl 18. Way Down East 20.

APPLETON—THEATRE (J. A. Hawes, mgr.): Creator's Band 9. David Harum 14.

WYOMING.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): Sun's Minstrels 1; excellent co. to good business. Florence Roberts in Zaza 3; excellent co. to his business. Circumstantial Evidence 16.—NEW GRAND (William Macquardt, mgr.): Our Goblins 10.

RAWLINS—OPERA HOUSE (T. H. Frew, mgr.): Sun's Minstrels Feb. 20; good co. and business. Our Goblins 11. Circumstantial Evidence 15.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): While the World 14 in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. O. Martin, mgr.): Andrew Stock co. Feb. 20-5; large week's business, presenting Devil's Island. Dangers of Paris. The Prince and the Peasants. The Fire Patrol. The Deserted Wife. Lost in New York. While the World 14 in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

VANCOUVER, B. C.—OPERA HOUSE (R. R. Ricketts, mgr.): Daniel Sullivan in The Chief Justice Feb. 20 scored a success. Pollard's Liberatorian Opera co. in The Belle of New York 20. 1. Gelsa 2. An American Millionaire 3; pleased house. Rosemary 1. Erik of Sweden 5. Gordon's Opera co. 15. 16. U. T. C. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. The Stowaway 23 proved popular. The Corner Grocery 7-12.

OTTAWA, ONT.—RUSSELL THEATRE (F. Gorman, mgr.): The Burgomaster 10. 11. Herrmann 14. Lovers' Lane 16.—GRAND OPERA HOUSE (R. J. Ritzwiler, mgr.): The White Slave 7-9; performance and business good. Zazel and Vernon's Vandeville co. 10-12.—ITEM: J. Husted, of Toronto, organizer for the Canadian Elks, is in town establishing a local lodge.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): George Grossmith 1 pleased good house. Hello, Bill 3-5; splendid performance to good business. Patten and Perry 11. 12. Blackhorse Musical Club 14. Tom Marks co. 24-April 2.—ITEM: Hello, Bill co. rested here week Feb. 28-5, having to cancel dates on account of the obstruction of traveling caused by snow in these parts.

WINNIPEG, ONT.—THEATRE (C. P. Walker, mgr.): The Fatal Wedding Feb. 20, 1; fair co.; good house. The Man from Sweden 2, 3; pleasing performance. Are You a Mason 4, 5; big business; amusing. The Eternal City 7, 8. Ghosts 9, 10. Mummy and the Humming Bird 11, 12.—ITEM: Western Canada Press Association was entertained at Winnipeg 4, courtesy of Manager Walker.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.): J. E. Turton, mgr.: When Women Love 3-5; good business. The Burgomaster 7-9; first visit; opened to large and delighted audience. The White Slave 10-12. Zazel and Vernon's Vandeville Stars 14-16. Lovers' Lane 17-19. The Governor's Son 21-23. The Smart Set 24-26.

ST. THOMAS, ONT.—GRAND OPERA HOUSE (George Stacey, mgr.): Lovers' Lane 4; good business; pleased audience. Wilbur Opera co. 10-12.—NEW DUNCOMBE OPERA HOUSE (C. H. Duncombe, mgr.): Hello, Bill 4; average production to small house. Royal Scottish Concert co. 7 pleased crowded house.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Wilbur Opera co. Feb. 20-2 in La Mascotte. Chimes of Normandy. Bohemian Girl; fair house. Tom Marks co. 7-12 in The Red Cross Nurse. Just Before Dawn. An American Artist. The Wife. Resurrection. The Little Minister. Casey's Troubles.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Whitewashing Julia 3; grand performance; large and well pleased audience. Peggy from Paris 5; two good performances; good business; entire satisfaction. Martin's U. T. C. 12. Andrew Stock co. 14-19.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): The Country Girl 18, 20; S. R. O.; delighted audience. Wilbur Opera co. 3-5 in La Mascotte. Chimes of Normandy. The Bohemians; fair co. to medium business. Lovers' Lane 8. U. T. C. 14. St. Patrick's Concert 17.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): While the World 14 in Resurrection 7; fine business; large, appreciative audience; performance excellent. The Heart of Maryland 13.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): When Women Love 7; excellent co.; pleased crowded house. Harmonie Band 8; good crowd.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlap and Hutchcroft, booking agents); Jerry from Kerry 4 pleased fair audience. Martin's U. T. C. 17. The Old Homestead Quartette 24.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pratt, mgr.): U. T. C. 10. Wilbur Opera co. 18. Bonny Brier Bush April 2.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burns, mgr.): Lovers' Lane 11. The Sign of the Cross May 14.

CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Svengali, hypnotist, 1-5; poor business. U. T. C. 9.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): A Ragged Hero Feb. 23; good co. and business.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): Two Merry Tramps.

WELLVILLE, ONT.—CARMAN OPERA HOUSE (L. C. Carman, mgr.): Lovers' Lane 12.

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